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HARPISTS, IN FIRST CONVENTION, PLAN STRONG CAMPAIGN FOR INSTRUMENT

National Association Holds Two-Day Session in New York—John C. Freund Is Guest of Honor at Opening Concert and Luncheon—Carlos Salzedo, President of Association, Outlines Aims—Maud Morgan Conducts Great Harp Ensemble—Latter a Striking Feature of Concert—Widespread Propaganda for Harp Under Way—Elect New Directorate

HARPISTS from the entire eastern section of the United States, and coming from points as far distant as Kansas City and Memphis, attended the first annual convention of the National Association of Harpists, held at the Pennsylvania Hotel, New York, on March 30.

This association, the only national society besides the Organists' Guild, to be formed by the exponents of a single instrument, was organized in August, 1919, and of the 285 members now listed, 165 were present at the first annual meeting. Discussion of the aims; the election of a new directorate and the amending of the constitution, occupied the business meeting on Wednesday, while a concert on the previous evening, and a luncheon and reception, following the business session, made up the rest of the session.

Concert Opens Convention

The grand convention concert at which John C. Freund, editor of *MUSICAL AMERICA*, was guest of honor and speaker, was held at Carnegie Hall on the evening of March 29, before an audience which occupied every seat in the house.

A glimpse of the stage with its ninety golden harps seemed to be the fulfillment of one's youthful conception of the Kingdom of Heaven—an illusion which was made more realistic by the entrance of the fairy-like players who composed the major part of the ensemble. Nor was the picture complete until the conductor, Maud Morgan, resembling the statuesque Carreño in her bearing, approached the conductor's stand and lifted her ivory bâton for the first note of Handel's Largo. The effect of the familiar strain played by the harp choir in splendid accord tremendously pleased the audience, which demanded a repetition.

Following the Largo, Mr. Freund was introduced by Mr. Salzedo, who paid tribute to the veteran editor as the "editor of the oldest musical publication in the country who has devoted the work and experience of half a century to the elevation of the standard of music in America."

Mr. Freund on Yesterday and To-day

The veteran editor of *MUSICAL AMERICA* was received with applause as he came to the platform and at once caused



Photo by Peter A. Juley, after the Painting by Gordon Stevenson

SERGEI RACHMANINOFF,

Distinguished Russian Composer and Pianist, Who Has Become a Favorite with Concert Audiences Throughout This Country. Mr. Rachmaninoff Was Recently Made an Honorary Academician of the St. Cecilia Academy in Rome. (See Page 9)

a hearty laugh when pointing to the assembled harpists behind him he said, "I guess, my friends, this is the nearest to Heaven and the angels that most of us will ever get."

He then spoke of the conditions in New York nearly half a century ago, described how he had gone into an old

piano wareroom where he had found that most distinguished organist, George W. Morgan, who had induced him to go and hear his daughter. So he had repaired to the old beautiful Chickering Hall, now replaced by business buildings,

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MASTERPIECES IN SEQUENCE AT LAST ORATORIO FESTIVAL LED BY DAMROSCH

Annual Spring Series of Organization Brings Celebrated Opuses of Pierné, Bach, Elgar, Wagner and Verdi—Performances Mark Walter Damrosch's Adieu as Society's Conductor—Many Noted Soloists Participate in Programs—Bach Choir Comes from Bethlehem to Aid—Hundreds of School Children Collaborate as Choristers—Series Given in Manhattan Opera House—Flower of Choral Literature Is Heard

WITH Walter Damrosch presiding over his last concerts as conductor of the Oratorio Society of New York, having recently resigned as leader of the historic organization founded by his father, Dr. Leopold Damrosch, in 1873, five of the series of events of the annual Spring Festival for 1921 were given at the Manhattan Opera House in the sennight just past.

These were performances of Pierné's "Children's Crusade" on Tuesday evening, March 29; Bach's "Passion According to St. Matthew," on Wednesday evening; Elgar's "Dream of Gerontius" on Friday evening, April 1; a Bach-Wagner program on Saturday afternoon, April 2, and Verdi's "Requiem" on Saturday evening. Completing performances of "Iphigenia in Aulis," in the dramatic form of the classic drama by Euripides, with musical settings composed and conducted by Mr. Damrosch, scheduled for Thursday evening, April 7, and Friday afternoon, April 8, will be left for discussion in a subsequent issue.

The large chorus of the Oratorio Society, augmented by children from the public schools and singers from various choirs, participated in all five programs. In the salutatory of the Festival, "The Children's Crusade," some 600 school children were said to have been enrolled. Boys from ten Episcopal churches in Brooklyn took part in the chorales of the Bach "Passion." From Bethlehem, Pa., the famous Bach Choir, conducted by Dr. Fred J. Wollé, came to New York once more, to participate in the Bach-Wagner program, and incidentally to supply the most admirable singing of the festival. With them came, as guests of Charles M. Schwab, president of the Oratorio Society, the Moravian Trombone Choir.

Many Distinguished Soloists

Soloists included Mabel Garrison, Otilie Schillig, Marie Sundelius, Marguerite D'Alvarez, Frieda Klink, Florence Easton, Frances Peralta, Mario Chamlee, Royal Dadmun, George Meader, Reinald Werrenrath, Frederick Pat-

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National Supervisors Open Convention in St. Joseph, Mo.

(By Telegraph to MUSICAL AMERICA)

ST. JOSEPH, MO., April 4.—The 1921 conference of the National Music Supervisors' Association formally opened in St. Joseph this morning with a tour of inspection of local schools, followed by a demonstration at a local grade school in charge of Clara Sanford, supervisor of music in St. Joseph schools. John W. Beattie, president; Peter W. Dykeman, second vice-president; Jane Weisden-Dell, secretary; Karl W. Gehrkens, treasurer, and the following persons composing the Educational Council arrived Saturday evening and Sunday morning: Will Earhart, chairman; Karl W. Gehrkens, Hollis Dann, Peter M. Dykema, Charles W.

Farnsworth, T. P. Giddings, Alice Inskip, Osbourne McConnathy, W. Otto Miessner and C. H. Miller.

Meetings of the educational council were held Saturday afternoon and Sunday afternoon, although no information was made public. Most of those expected to attend the conference had registered with the secretary by noon Monday and the first formal meeting on the program is to be held at three o'clock. Monday evening the delegates and instructors are the guests of the St. Joseph Spring Festival Association at the St. Joseph Auditorium at a concert by Arthur Shattuck and the St. Olaf Choir. The convention will close Friday, April 8. A detailed report will appear in MUSICAL AMERICA next week.

GEORGE H. STEINMETZ.

NOTED QUARTET COMING

Sevcik-Lhotsky Ensemble to be Brought by Bartik Jan. 1, 1922

Arrangements have been completed, whereby Otokar Bartik will bring to America for its first tour here the famous Sevcik-Lhotsky String Quartet next season. This organization, comprising Messrs. Lhotsky, Prochazka, Moravec and Fingerland, all noted players (the violinists and viola player being Sevcik pupils), will arrive here Jan. 1, 1922, and play the entire period of the winter months till the end of May. They bring an unusual repertoire and will unquestionably be an important novelty in the chamber music field of the season 1922.

Mr. Bartik will also bring Jan Kubelik back for another tour, beginning January, 1922, and continuing till June.

Mrs. Hammerstein Must Give \$200,000 Bond or Lose Control of Manhattan

A court order, issued by Justice Dowling of the Appellate Division on Friday of last week, will make it necessary for Mrs. Oscar Hammerstein to furnish a bond of \$200,000 as executrix of her husband's estate if she is to obtain cancellation of the *lis pendens* order issued on behalf of her two stepdaughters, Mrs. Charles Fyles Pope and Rose H. Tostevin. The court considers that the trust agreement entered into between Mr. Hammerstein and his daughters whereby they were to receive the sum of \$100 a week each during their lives, gives the plaintiffs an equity of \$155,000 in the opera house and orders that the required bond be filed within ten days. In the event that Mrs. Hammerstein is unable to furnish the amount of the bond, it is probable that the theater will be sold at public auction, with Fortune Gallo as the most likely purchaser.

Ganna Walska Drops Suit Against Bracale Opera Company

Mme. Ganna Walska has, through her attorneys, dropped the suit for \$50,000 brought by her in 1919 against the Bracale Grand Opera Company of Havana. Mme. Walska made one appearance with the company in the leading rôle in Gior-dano's "Fedora" and, it is alleged, was

a failure. Mme. Walska claimed that she was not given adequate support or sufficient rehearsal and as her contract called for six performances and she was permitted to give only one, she felt compelled to bring suit. The Bracale Company, in answer, stated that after her appearance in "Fedora" a mutual agreement was entered into by which Mme. Walska released the company from the contract.

Caruso Able to Walk About

Enrico Caruso has progressed in his convalescence until he is able to walk about his room without a cane or other aid, it was stated by his secretary, Bruno Zirato, on Monday. He has not yet attempted any vocalizing, however, according to the secretary. Plans for the tenor to go to Italy in May are taking more definite shape, but no date has been set for his sailing. He will remain in New York until time for his departure for Europe.

Werrenrath to Sing Again in London

Reinald Werrenrath, who scored a noteworthy success among the American artists who went to England last spring, will return there this season. So insistent have requests for Mr. Werrenrath's reappearances been that Mr. Adams, his manager, has cancelled the baritone's June engagements in this country in order that two or more recitals might be given in London. Mr. Werrenrath will sail May 21 on the Rotterdam, and his first recital in the British metropolis will be on June 6. A second is scheduled for June 18. Both will be in Wigmore Hall. Mr. Werrenrath will return to the United States the end of June.

De Jong Wins Prize for Composition

Announcement has just been made of the award of the Prix de Vleeschouwer to Marinus de Jong, the Belgian pianist and composer, for a Prelude and Fugue for organ. Mr. de Jong is at present busy with his American concert dates, which take him to Baltimore for an appearance on April 10.

Lina Lundgren, New Pianist, Coming

Another foreign artist of prominence is to be heard in America next season, when Lina Lundgren, the Belgian pianist, will be presented in this country by Radoux's Musical Bureau.

Samuel Finkelstein Seeks Settlement of Union Difficulty

A stay in the injunction against Samuel Finkelstein, the ousted president of the Musicians' Mutual Protective Union, was granted by Justice Dowling of the Appellate Division of the Supreme Court on Thursday of last week, but was reconsidered within two hours. The matter was scheduled to come up for a hearing on Tuesday.

Diaghileff to Present Prokofieff Ballet

From Paris comes word from Serge Prokofieff that Diaghileff, director of the Russian Ballet, has decided to produce the Prokofieff "Story of a Jester Who Fooled Seven Other Jesters" next month at the Théâtre des Champs Elysées, Paris. It has also been announced that this same Russian composer-pianist's opera, "The Love of Three Oranges," will be produced next season by the Chicago Opera Association with Mary Garden in one of the leading rôles. Mr. Prokofieff has already been booked by his managers to give concerts in five of the

larger cities that have not heard him play, and on his recital programs he will include a group of his own compositions. According to his present plans, Prokofieff will not return to America before next November, as his engagements on the Continent will keep him busy until then. At present he is resting and composing at St. Brevin-les-Pins, Loire-Inferieure, France, after a strenuous season.

CHICAGO ABANDONS PLAN TO LICENSE TEACHERS

Musicians Frustrate Politicians' Scheme to Tax Pedagogues of the City

CHICAGO, April 3.—Chicago music teachers, at least for the time being, are not to be classified with saloons as a means of raising municipal revenue. The tentative ordinance to license them aroused such a storm of protests that the plan was abandoned. The future is now definitely in the hands of authoritative friends of the profession.

A meeting was held in the offices of the Commission on Revenue of Chicago to discuss the matter yesterday morning. Among those present representing the music teachers were Felix Borowski, president of the Chicago Musical College; John J. Hattstaedt, president of the American Conservatory; Dr. William Carver Williams, president of the Cosmopolitan School of Music and Dramatic Art; Dr. Juan C. Maclean, president of the Maclean College of Music, Dramatic and Speech Arts; Miss Burton, representing the Mary Wood Chase School of Musical Arts; Mr. Feeley, representing the Columbia School of Music, and a number of independent music teachers.

Speeches were made by Mr. Borowski, Rosseter G. Cole, Mrs. Cole, Dr. Maclean and Mrs. Anne Shaw Faulkner Obendorfer. At the end of the meeting the proposed ordinance was abandoned. For future proceedings Mr. Hattstaedt was appointed chairman of a committee to be selected by him, whose duties it shall be to devise the best way to assist the city's finances without detriment to the standards of the musical profession.

E. C. M.

Tetrazzini Governor of California for One Minute

SACRAMENTO, CAL., April 1.—Luisa Tetrazzini, on her arrival in Sacramento on March 28, was received by a bombardment of flowers from which she had to be rescued by A. S. Dudley, secretary of the Chamber of Commerce. Mr. Dudley escorted Mme. Tetrazzini to the Capitol and introduced her to Governor Stephens. The State Executive in acknowledging the introduction, rose from the official chair and inviting the singer to take his seat, said: "Now, you are Governor of California for one minute."

Hold Preliminary Trials in Colorado Springs for Felerated Club Competitions

COLORADO SPRINGS, COL., April 2.—The preliminary State contest in connection with the annual competitions of the National Federation of Music Clubs, was held here on March 15. The successful candidates were Mrs. Wilhelm Schmidt, Colorado Springs, voice; Nella Lena Long, Pueblo, piano, and Lena Dana Rees, Pueblo, violin. The district trials are scheduled for the latter part of April.

Gatti Recruits New Singer from Vaudeville

A new recruit from vaudeville to the Metropolitan, is Evon Darle, soprano, who has been engaged for next season. Miss Darle was discovered singing in a Broadway restaurant several months ago by the late Sylvester Rawling, who took her to William Thorner, teacher of singing. Miss Darle besides appearing in vaudeville was prima donna of a road company giving "The Lilac Domino" and also went to London in a light opera company. She was born in France and came to America when only two years old. Her father is professor of French at the University of Chicago. She will be heard in lyric soprano rôles at the Metropolitan.

MENGELBERG MAY BE ASKED TO JOIN UNION

Action to That End Said to Be Likely—Plans for Philharmonic's Size Pending

Willem Mengelberg's statement concerning the conditions upon which his return to America were based, have caused much comment, especially in musical union circles. The Dutch conductor's remarks concerning the union and the modifications in the rules over wages and rehearsals, are considered somewhat disparaging, in view of his reputed salary of \$45,000 for a period of three months. It was stated by a union official that some action on the part of the organization is likely, as soon as its own difficulties are out of the way, and it is possible that the courtesy which it extends to guest conductors may be withdrawn in the case of the Dutch leader and that it will be necessary for him to comply with union regulations which require conductors to declare their intentions to become American citizens and become members of the union.

Corroboration of Mr. Mengelberg's statement that the reorganized Philharmonic would next year contain 120 players, seventy-one of whom would be taken from the ranks of the National Symphony, could not be obtained at the offices of the Philharmonic Society. It was said that, while the original intentions were to enlarge the orchestra next season, definite plans have not yet been formulated, either as to exact size or as to which players will be retained in the new ensemble. It seems likely, however, that Mr. Mengelberg might be asked to recommend certain musicians from the National Symphony, in view of the fact that he will be one of the conductors of the Philharmonic next year, and is in a position to know the relative worth of the players.

Damrosch Will Not Increase Number of Concerts

There will be no increase in the number of concerts to be given in New York by the New York Symphony during the coming season, the management announces. This is in line with the judgment of the conductor and the directors that the Society's chief aim should continue to be the giving of the most finished performances of symphonic music and that this end may best be attained by ample rehearsals and a limited number of public performances.

As heretofore, its concerts will be given in Carnegie Hall and Aeolian Hall, and will consist of twelve Thursday afternoons, twelve Friday evenings at Carnegie Hall, and sixteen Sunday afternoons at Aeolian Hall. There will also be the usual six Saturday afternoon Young People's Concerts at Carnegie Hall and four Saturday mornings for children at Aeolian Hall.

The orchestra will be under the direction of Walter Damrosch, who will enter upon his thirty-seventh season as conductor of the Symphony Society. Mr. Damrosch will direct all the concerts from Oct. 20 to Dec. 18 inclusive, and from March 2 to March 26 inclusive.

Albert Coates, conductor of the London Symphony, who during his short stay as guest conductor of the Symphony Society, made a pronounced success with the New York public, will return in December, 1921, as guest conductor and will direct all the concerts from Dec. 29 to Feb. 26 inclusive.

Among the soloists engaged for next season are Josef Hofmann, who will make his first appearance in New York with orchestra in three years; Fritz Kreisler, Paul Kochanski, Sergei Rachmaninoff, Jascha Heifetz, Florence Easton, Harold Bauer, Hulda Lashanska and Lucrezia Bori.

New York Assembly Passes Bill Aimed at Ticket Speculators

ALBANY, N. Y., March 31.—The Assembly to-day passed the T. K. Smith bill designed to prevent ticket speculators from charging exorbitant prices for tickets. The bill was a substitute for one vetoed by Governor Miller on the ground of its being unconstitutional. Under the provision of the new bill, a contract will be printed upon the back of each ticket prohibiting the sale of it at a price more than fifty cents in advance of its face value. Violation of this contract will be a misdemeanor.

Albert Einstein, of Relativity Fame, Brings His Violin With Him

With his violin, his briar pipe, and his famous theory on relativity, Professor Albert Einstein landed in New York on Saturday, April 2. The man who set the whole scientific world agog by the announcement of his conception of time and space, turns to music for his relaxation, and when tired out after a mathematical bout he will take out his fiddle or go to his piano. Professor Einstein, a Swiss citizen, who holds a post at the Berlin Academy of Science, comes to this country as an advocate of the Zionist movement, particularly interested in the projected Hebrew University in Jerusalem. While voyaging across the Atlantic on the Rotterdam, he contributed violin solos to a concert program, playing some Mozart. Brahms is another of his favorite composers.

"CAST" OF ORATORIO SOCIETY'S SPRING FESTIVAL



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No. 1—Walter Damrosch, Retiring Conductor of the Oratorio Society; No. 2—Marie Sundelius, Soprano; No. 3—Mabel Garrison, Soprano; No. 4—Clarence Whitehill, Baritone; No. 5—Dr. J. Fred Wolle, Conductor of the Bethlehem Bach Choir; No. 6—Freda Klink, Contralto; No. 7—Frances Peralta, Soprano; No. 8—Royal Dadmun, Baritone; No. 9—Reinald Werrenrath, Baritone; No. 10—Merle Alcock, Contralto; No. 11—Florence Easton, Soprano; No. 12—Fred Patton, Bass; No. 13—William Simmons, Baritone; No. 14—Ottillie Schillig, Soprano; No. 15—Marguerite D'Alvarez, Contralto; No. 16—Mario Chamlee, Tenor

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ton, William Simmons and Clarence Whitehill. The New York Symphony participated in all concerts. The first four were conducted by Mr. Damrosch, save the several Bach choral numbers of the Bach-Wagner program, in which Dr. Wolle led his choir with brilliant results. Albert Stoessel, the assistant conductor of the Oratorio Society, directed singers and orchestra in "The Requiem," and was very liberally applauded.

Not the least of the individual successes was that of Mario Chamlee, the young American tenor of the Metropolitan Opera Company, who not only earned commendation for his singing at his scheduled appearances in "The Children's Crusade" and "The Requiem," but who substituted at the eleventh hour for Orville Harrold in "The Dream of Gerontius." He had never sung the part before and went on without an orchestral rehearsal.

Audiences were not of capacity size, although the seating space available was reduced by the transference of the Festival from the regimental armory, used last season, to the old Hammerstein house. Something of the Festival idea seemed lost with the decision to circumscribe the events within the confines of an opera house, and the audiences resembled those which ordinarily patronize important musical events, more than they suggested an outpouring of non-concert goers, such as festivals are supposed to reach.

Acoustically, the use of the Opera House was not as successful as there had been every reason to hope. The very numbers of the chorus forced it into recesses of the stage, resulting in some loss of volume and an unexplained obfuscation of choral entrances and of part-contrasts. The orchestra, occupying the fore part of the stage and an apron that extended over the pit, was at times too loud, even for as many as 800 voices. There was much creditable singing, but there were also some plain implications of insufficient rehearsal.

"The Children's Crusade"

Although the presence among the choristers of a small army of children from the public schools—said to have numbered 600—might have been expected to add at least an equal number of solicitous parents and other relatives to the audience, there were some vacant seats at the opening of the Festival on Tuesday night, when Gabriel Pierné's "Children's Crusade" was sung. The cantata, or "Musical Legend" as it is styled, was not unknown in New York, as Mr. Damrosch himself had conducted performances of it in 1906 and 1917. Of the soloists, two, Mabel Garrison, soprano, and Mario Chamlee, tenor, brought with them to the Festival the allure of success in opera, and the other soloists, Ottillie Schillig, soprano, and Royal Dadmun, baritone, were well-known for their concert activities. For good measure, there were also Ada Tyrone and Adelle Parkhurst, sopranos,

and Mabel Leonard and Jeanne La Valle, contraltos, in the singing of the attractive phrases of the four women whose lyric summons—"Wake! Awake!"—began the march of Pierné's infants and of his accompanying musical description, once the orchestra had disposed of the well-written and atmospheric prelude.

Not a monumental work, but one which has individual and as yet unfading charm, the Pierné Legend was an agreeable selection for the Festival opening, whether or not the Manhattan Opera House was the place for it. A point well worth recalling was emphasized in advance literature (also in the Festival Programs), to the effect that Pierné had to be content with a second prize for his work in a Paris contest; but whereas the first prize composition, Tournemire's "The Siren's Blood," now is practically unknown, Pierné's setting of this familiar and pathetic mediaeval story of the child crusaders has been carried into lands far more remote than the legendary adventures themselves ever were destined to see. "The Children's Crusade" is now some eighteen years old and remains one of the best examples of latter day choral writing, without, however, attempting to scale any of the lofty heights attained by mightier composers of earlier time.

Music Effective, But Lacks Variety

The sincerity and straight-forwardness with which Pierné envisaged in tone

the text provided him by Marcel Schwob, a revision for lyric purposes of Schwob's earlier poem, and the naïve melodic grace of much of the utterance, more than compensate for a lack of variety of style and some monotony in the treatment of the voices. The quaint march on the highway, "Children Three Were We," said to trace back to an old mediaeval air known as the "Song of Mount Olivet"; the several duets of *Allys* and *Alain*, the latter the blind boy who leads the child crusaders; the music as the sea is reached and described; and the whole of Part IV, in which a storm, more than ordinarily graphically suggested, claims the pilgrims for its own—their cries and prayers and those of the sailors leading to an apotheosis in which the blind *Alain* alone sees the Savior, but all are summoned to a celestial abode—represent skillful, faithful and illuminative mirroring of text and mood. It is to be regretted that the poem, as revised, loses much in the translation.

The large chorus, with the children seated high at the very back of the stage, sang creditably, both as to quality and precision, but, due apparently to its position, did not gain anything like the expected volume of sound; and because *forte* passages lacked cumulative bigness, the range of dynamics seemed narrow. The children must be complimented on their facility and surety in music by no means easy to sing. The orchestra of the Symphony Society, at the front of the stage and extending

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Harpists, in First Convention, Plan Strong Campaign for Instrument

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where he saw on the stage, a sweet young girl in Greek classic costume, who played the harp beautifully.

"She is here to-night," said Mr. Freund, "and had much to do in making this first convention of harpists memorable in the musical history not only of the country but of the world. Her name is Maud Morgan."

This evoked applause from all over the house.

Mr. Freund described the sensation that was created at the old Academy of Music, before the Metropolitan was built, when it was discovered that there was a lady in the orchestra who was to play the harp. It was Mme. Maretzek, wife of the noted impresario and conductor Max Maretzek. As one old gentleman, an habitu  , said at the time, "For Heaven's sake, what are we coming to?"

Mr. Freund told how the great change had come about, how this beautiful instrument, which dates back to historic times when the bard held the harp in his hand and was the historian, later became the predecessor and origin of the piano, had now reached its highest type and finest expression in factories in Chicago and Cincinnati. How great was the difference from the time when a sweet, beautiful and talented girl stood almost alone as a harpist, as compared with the notable assemblage which had come to hear nearly a hundred distinguished harpists in Carnegie Hall.

It was all typical of the wonderful rise and progress of music and the musical industries in the United States, a development which had taken place within the last few decades.

And yet we could say with truth that the United States to-day could claim with justice that we lead the world in the high character of our music teachers, singers and players, that we are no longer dependent upon Europe for musical education and are showing the world that we have composers of eminence and capacity now that we are beginning to give them an opportunity to be heard, which before we did not do.

Mr. Freund told how we also lead the world in the manufacture of musical instruments and that it is we Americans who invented those wonderful devices, the player-piano and the talking machine, which bring music to the home of the mechanic as well as the millionaire.

It is we Americans who are going to take music out of the hands of the cultured, leisured few and give it to the mass of the people. We are going to show the world that it is not what the few can do for music but what music can do for all of us, bring us together, uplift us, console us and humanize us.

It is we Americans who to-day lead in material prosperity, in the industries, in inventive genius, who will also lead in the arts and sciences. Above all, we shall lead in music, which begins where words end, which whispers to us of immortality.

It is we Americans who spend on music for musical education, musical instruments, more than all the rest of the world put together.

Turning to the harpists, Mr. Freund said: "You musicians are the advance agents of human progress and you were never more needed than at the present time when the race is on between man's ability to get humanity together and man's ability to invent poison gas and other wholesale methods to destroy life."

"It is through music that we may bring harmony out of the discord of nations."

"It is through music that we may Americanize our alien population."

"It is through music that we may still the unrest of labor, whose mind and very soul are deadened by the monotony of the labor-saving machine."

"It is through music that we shall exalt the social life of the people and make for happiness."

"And so we shall bring nearer the day when there will be something like good will among men and on this earth—peace."

Following Mr. Freund's inspiring address, which roused the immense audience to a high pitch of enthusiasm and brought him back to the front of the stage in acknowledgment, Miss Morgan displayed her virtuosity in a solo, adding

an encore and a very gracious speech in response to the applause and the profusion of flowers which were carried to the platform.

One of the most interesting numbers on the program and one which received its first public hearing upon this occasion was Desire E. Inghelbrecht's Quintet in C Minor for Harp and String Quartet, played by Salvatore de Stefano, harpist; Ottokar Cadek, violinist; Jaroslav, violinist; Ludvik Schwab, violist, and Bedrich Vaska, cellist. The work was well played and proved to be a serious endeavor, which will undoubtedly be heard to better advantage in a smaller hall.

Mr. de Stefano was also heard in a solo number, after which he was recalled again and again. Other features were compositions for voice and harp, sung by Viola Waterhouse Bates, with harp accompaniments by Annie Louise David. Mr. Salzedo was much applauded for his playing of Widor's Chorale and Variations, with his own accompaniment on the Duo-Art. J. S. Bach's Sixth French Suite, played by the Salzedo Ensemble, closed the program. It was an evening redolent with memories of other days, and mayhap, prophetic of days to come for, if not a foreshadowing taste of another world, it brings the day nearer when harp ensembles shall be a common sight and women players shall sit in the chairs of the great orchestras.

Salzedo Tells Club's Aims

Preceding the election of fourteen new directors, which occupied the earlier part of the Wednesday morning session, Carlos Salzedo, president of the Association, discussed the twelve aims of the society and showed how the Association, during its year of existence, had worked toward accomplishing them.

In the establishing of master classes, the club, he pointed out, had begun to have requests especially from the Midwest and California and would soon undertake the founding of classes; as to the free scholarship, funds were being gradually collected to that end. The third aim of the society, that of securing harp departments in the various conservatories, had had a decided impetus, said the speaker, in the initiation of such departments in the Eastman Conservatory at Buffalo and the new Conservatory in Cleveland, under Ernest Bloch. For the annual convention, another aim of the club, elaborate plans for the coming year were already being made.

In line with the aim of the association to encourage the furtherance of the harp, Mr. Salzedo told of an important improvement now being worked out, a Damper which is now being manufactured by a leading harp firm, and which is to make its appearance within a few weeks. The new harpists' magazine, the *Aeolian Review*, founded by the society, is to make its appearance, he said, the first of May, and three times each year henceforth. Its circulation is to be limited to club members, Mr. Salzedo to be editor-in-chief, and Mrs. Henry J. Williams, managing editor. Mr. Salzedo also announced that branches of the society were being organized in Boston, Philadelphia, Chicago, Buffalo and Los Angeles, and that in France, M. Renn   and Mr. Tournier were taking the association in charge. He also emphasized the fact that the officers were giving all their work gratis, and that there was to be no paid officer in connection with the organization's work.

Following the president's report, the vice-president, Maud Morgan, was called upon. Miss Morgan, who was also in charge of the convention, announced that she had enlisted some 200 members to the cause of the club. She also said that the receipts from the concert had been such that, after all expenses were paid, the Association would gain \$500 from the evening's music.

Miss Morgan also gave thanks to those who had aided her in the work, congratulating William Place and Mr. Salzedo for their work in founding the society. Followed the reports of Melville Clark, treasurer, and of the chairmen of the various committees.

Election of the new directors followed. A slate proposed by the nominating committee, which met a week earlier, was carried in its entirety and included the following directors: For three years, Carlos Salzedo, Maud Morgan, Melville Clark, Katherine Frazer, A. F. Pinto

and Mrs. Anna Louise David; for two years, Harriet A. Shaw, Salvatore de Stefano, Mrs. Helen Donlevy William, Mrs. Dorothy Johnstone Baseler, Mary Warfel and Marie Miller; for one year, Ada Sassoli and Van Veatchon Rogers.

Amendments to the constitution were then voted upon, covering the question of quorums, elections, conventions, etc.

The Association's luncheon, at which John C. Freund was guest of honor and leading speaker, was then held. Mr. Salzedo, in introducing Mr. Freund, referred again to his work as the pioneer in American musical journalism, and one who had so greatly aided the cause of music in America.

Mr. Freund Speaks at Luncheon

Mr. Freund, in an address which was constantly interrupted by applause, emphasized the need for co-operation among musicians in the fight against existing indifference and ignorance. He said that at no time had the destructive forces been so numerous, and that the musicians, as the torchbearers of idealism, should combine against these, lest all our culture be swept away. Especial applause greeted his admonition that musicians cease to fight among themselves, that they cease to exaggerate petty differences and unite in the greater cause.

Following a tribute to George Washburne Morgan, father of Maud Morgan, vice-president of the Association, as one of the pioneers in American music, Mr. Freund again turned to present conditions of music in America, especially as reflected in the public schools and in the press. Making a plea for the granting of credit for music study in the schools, which was greeted with applause, the editor continued to point out some of the weak points in our present educational system, citing several unique stories which demonstrated how the schools are failing in their purpose. He also aroused his listeners after his demonstration of how little the daily press emphasizes musical events, whereas the casual and the scandalous occupy so large a space in the daily columns.

Mr. Freund concluded his speech by showing the advance that music had made in the last fifty years, and told of conditions that had existed in Canada and in New York during the days of the Mapleson opera. As a final word, he again urged the need for musical education for the children, and for further co-operation among musicians in order to advance the cause of idealism in this country.

Mr. Salzedo then introduced Miss Morgan, who prefaced her speech with an expression of thanks for Mr. Freund's "exquisite address." She also emphasized the work of Mr. Salzedo in behalf of the harp in this country, comparing his work with that of Theodore Thomas in the cause of the orchestra.

An address was made by William Place, Jr., founder of the association, who said that what his vision had foreseen for the harp association in five years had been accomplished in one.

Melville Clark, a leading worker in the cause of the harp, followed with an address in which he said that the harp at the present time had no student following like the piano or other instruments, and that it was necessary for the advancement of the instrument to build up such a following. He showed how this was being accomplished in Syracuse, where 400 students were now engaged in studying the instrument.

Van Veatchon Rogers, distinguished veteran harpist of Providence, one of the directors of the organization and a great worker in its cause, also addressed the meeting, as did Mr. de Stefano, and Mrs. Charles Percival, who was applauded when she added her name to the life members of the society.

Immediately following the luncheon a reception was held for those present.

Making a statement following the meeting, Carlos Salzedo said, "I want to thank all those who have made this convention and the association possible, especially Mr. Freund, Miss Morgan, Mrs. Anna Louise David of the Program Committee, Mrs. Viola Waterhouse Bates, Ottokar Cadek, Jaroslav Siskovsky, Ludvik Schwab and Bedrich Vaska, who offered their services on our program; Mr. Dressler, the Aeolian Company, Mrs. Percival, Katherine Frazer and Mr. McCrimmon and Mr. Levy of the Pennsylvania Hotel."

Among those who were present at the convention were William Place, Jr., founder of the Association; Carlos Salzedo, president; Maud Morgan, vice-president; Melville Clark, treasurer, and Mrs. Clark, A. Francis Pinto, Van Veatchon Rogers, Marie Miller, Mrs. Anna Louise David, Mrs. Dorothy Johnstone Baseler of Philadelphia, Harriet A.

Shaw of Boston, Charlotte Sanderson, Mrs. Walter W. DeBevoise, Brooklyn; Fannie M. Bourne, Scranton; W. Y. Cameron, Providence; P. L. Montani, Indianapolis; George Warren Wheeler, Adaline K. Messerschmitt, Bertha E. Becker, Nora Moreland Peck, Kansas City; Elise Schlegelmilch, Mrs. Charles Percival, Vera Gershee, Mrs. Clifford D. Gregory, Suzanne and Ivan Bloch, Catherine Jackson, Chicago; Florence West- enberger, Y. G. Kenworthy, Mrs. James Thorington, Emily Rommel, Helen Kerr, Mrs. Coughlin, Marjorie Coughlin, L. I. Coughlin, Mrs. John C. Kerr, the Rev. Simon Sipple, Anna De Graff, Albany; Marie Magnell, Margaret Kane, Mr. and Mrs. Frederick Harlon, Marion Harlon, E. L. Klotz, Mabel Loeser, Mr. and Mrs. Harry E. Wheeler, Harriet Golden, Agnes Ahman Golden, Mrs. Albert Golden, Mrs. C. C. Mitchell, Mrs. A. H. Stewart, Nashville; Henrietta Wessel, Nashville; Stella Marie Murphy and Elizabeth Gallagher Cushman, Philadelphia.

CLARA CLEMENS GIVES ALL-BRAHMS PROGRAM

Singer Resurrects Classic Gems and Interests Large Audience in Aeolian Hall Recital

Clara Clemens, who in private life is Mrs. Ossip Gabrilowitsch, and who in previous seasons has been admired for the sincerity of her artistic ideals, gave the first of two Brahms programs in Aeolian Hall on Saturday afternoon, April 2. The program contained many of the composer's choice works—works which have been sadly absent from concert programs during the past few years. The large and discriminating audience manifested much interest.

Mme. Clemens's voice is of a dark and mellow hue, naturally, but the intervening years since she was last heard in New York have not been used to erase the defects which have characterized its production. In the matter of phrasing and interpretation, however, there was much to admire.

The program was sung in English, but the translations were not always adequate. Among the better known songs were "Sunday," "Deception," "The Hunter," "Sapphic Ode," "The Little Sandman" and "The Blacksmith." Mme. Clemens had the assistance of Walter Golde at the piano.

SELINSKYS PLAY NOVELTIES

Give Rare Program of Works for Two Violins in Aeolian Hall

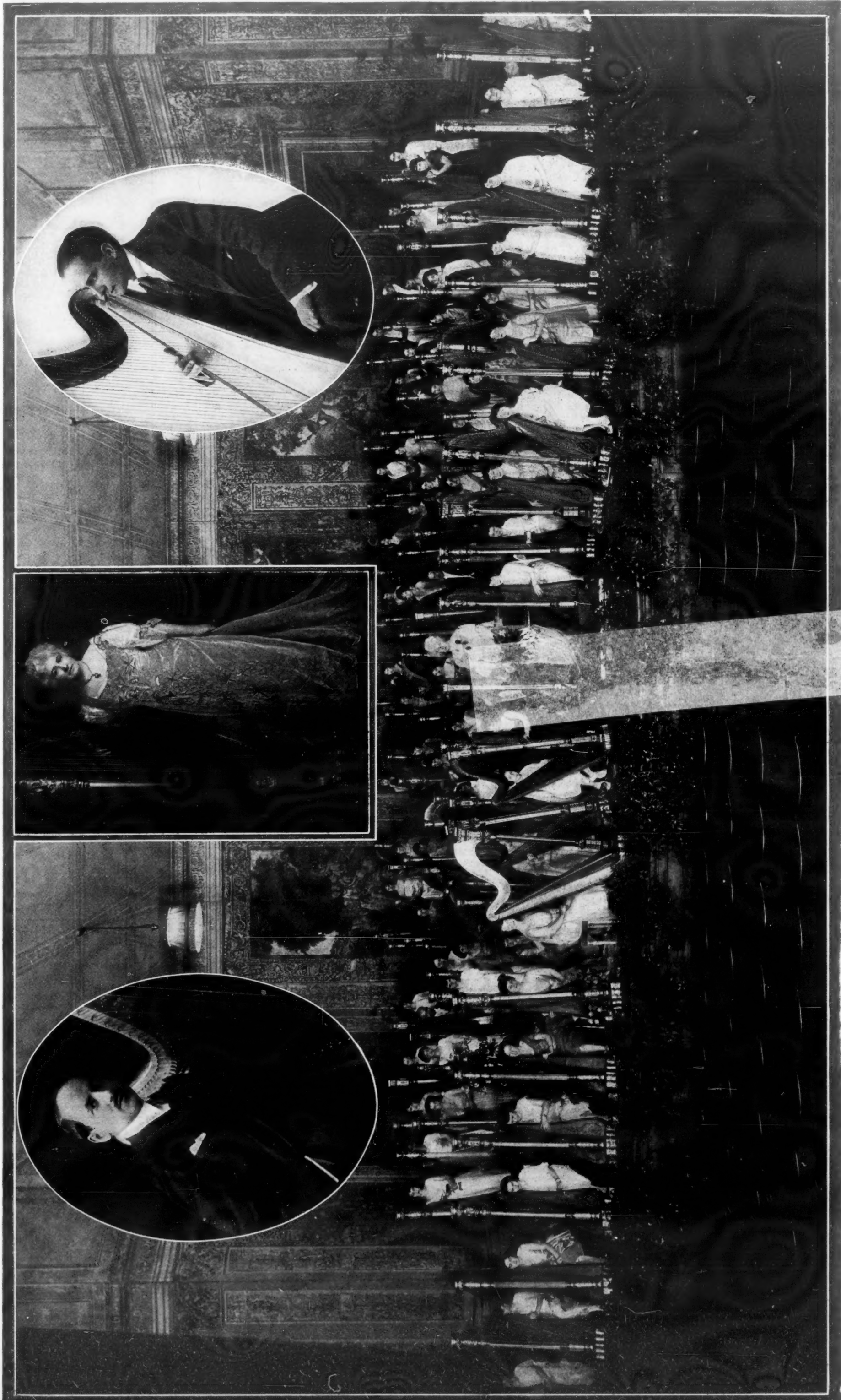
A novel and interesting event was the recital which Max and Margarita Mandelstam Selinsky gave in Aeolian Hall, Saturday evening, April 2, for the infrequent appearance of two violinists jointly was made unique by their performance of several works never before played in America.

The program opened with Moszkowski's Suite for two violins, a fluent and graceful work though marred by a very tawdry finale. They also played Sinding's Serenade, Op. 56, Paul Juon's "Silhouettes on a Russian Theme," Op. 43, and five pieces for two violins without accompaniment—two by Zilcher, a Larghetto by Spohr, and a "Perpetuum Mobile" by Ries, the latter composition being specially arranged for and dedicated to the performers. These last four compositions, it was stated on the program, were likewise all given their first American hearing. Including the Juon work, they were worthy of the initial honor. None of them proved really important, but they were interesting. Played with fire and considerable finish and with that exceedingly well-bred taste which marked the interpretation of the other two compositions, they won the enthusiasm which they deserved. For these two talented artists, Roger Deming supplied excellent accompaniments on the piano.

John McCormack to Sing for Irish Relief Upon Return to America

Arrangements have been made whereby John McCormack will make three appearances this season, soon after his return from Europe about May 1, for the Irish Relief Fund. The concerts will probably be given in New York, Boston and Chicago. Just before leaving Europe, Mr. McCormack will sing in Paris to aid Mme. Foch's fund for a home for wounded French soldiers. One of the tenor's principal operatic successes in Monte Carlo was made in Mozart's "Magic Flute," where he sang in it for the first time.

OPENING THE HARPISTS' CONVENTION WITH A CELESTIAL ENSEMBLE



Photos of Miss Morgan and Harp Ensemble by Underwood; Mr. Stefano's Picture by Apollis; Mr. Salzedo's by Mithkin

Grand Ensemble of Harps Which Opened the Convention of the National Association of Harpists; in the Center May Be Seen Maud Morgan, Vice-President of the Association, Who Led the Ensemble; to Her Right Is Carlos Salzedo, President; Others in the Picture Are Salvatore de Stefano, Melville Clark, Mrs. Dorothy J. Baseler, Annie Louise David, Viola Gramm Salzedo, Marie Miller, Suzanne Bloch; the Insets, Reading Left to Right, Are Salvatore de Stefano, a Director of the Organization; Maud Morgan, Vice-President, and Mr. Salzedo, President of the Organization.

MASTERPIECES IN SEQUENCE AT LAST ORATORIO FESTIVAL LED BY DAMROSCH

[Continued from page 3]

over the pit on a specially prepared apron, frequently overshadowed both soloists and chorus, without attaining, of itself, any exceptional volume of tone as the reason for this. The placing of the chorus back in the depths of the stage, rather than the tried-and-proved acoustics of the opera house, seemed at fault, though the effect was one of lessened impressiveness rather than of any negation of beauty in the performance, which was, in many respects, an admirable one.

Work of the Soloists

The soloists sang pleasantly, though without any exceptional attributes of distinction. Mr. Chamlee's *Narrator* perhaps had the most to commend it, though a voice of more volume would have been welcome. His tone was musical, his delivery good. Miss Schilling as *Alain* sang some phrases beautifully and much better than others—particularly where high tones were concerned—but she attained a general level of excellence decidedly to her credit. Mme. Garrison's voice conveyed the childish thoughts and emotions of *Allys* very prettily, and Mr. Dadmun was sufficiently effective in the music of the *Sailor*. A word must be said also for Miss Parkhurst's sympathetic singing of the incidental solo allotted to one of the dismayed and sorrowing mothers, sung as the children leave behind them hearth

and home to fare forth upon their fantastic quest of the Holy Land.

Mr. Damrosch directed chorus and orchestra zealously and vigorously, but—whether because of the placing of the singers or for other reasons—did not altogether succeed in obtaining clarity and emphasis in various entrances of one or another set of singers or group of instruments. Attacks were exact enough, but not infrequently lacked incisiveness and distinctness.

Applause was warm and hearty at the end of each of the four parts of the cantata, and Mr. Damrosch called on the president of the Oratorio Society, Charles M. Schwab, who occupied a box, to step to the stage and join in the acknowledgments.

"St. Matthew Passion"

Bach's "St. Matthew Passion," on Wednesday evening, was sung to an audience which practically filled the opera house. Companionship the reassuring increase thus shown in popular support of the Festival, there was an increase also in the number and proportion of adults in the big chorus on the stage, with the result that there was more tonal power in climaxes, though the volume of sound again seemed incommensurate with the number of chorists. There were said to be 800 singers participating, including 150 boys from ten Episcopal churches in Brooklyn.

Soloists were: Marie Sundelius, soprano; Marguerite D'Alvarez, contralto; George Meader, tenor; Reinald Werrenrath, baritone, and William Simmons, bass, the last named replacing Nelson Illingworth, originally announced. Frederick Shattuck was at the piano for the recitatives. The New York Symphony was divided so as to provide the double orchestra for which Bach wrote, and Walter Damrosch, of course, presided over all from his railed-in podium specially constructed on the apron over the pit.

The performance had patent merits and equally obvious flaws. As already noted, the chorus gained in volume, if not to any marked extent in variety of dynamics. Was a real pianissimo sung anywhere? The tone quality was generally good and the attacks and releases smooth, if sometimes with too much evident preparation on the part of the conductor.

There is too little agreement as to details of tempo, treatment and style where the "Passion" is concerned for criticism to be directed at Mr. Damrosch's earnest and thoroughgoing reading of the score. There were those who did not approve the use of the piano for the recitatives or of trumpets and trombones among the boys at the back of the stage in the chorales. But of broader concern was the somewhat lifeless, even dispiriting, trend of much of the singing as it reached the audience. Nor did the soloists disclose the intuitive sympathy for this music that is something apart from disputed details of style and delivery.

No need exists to-day for rhapsodizing over the beauty of the fugue-like choruses, chorales, ariosos and arias of the sempiternal "Passion." Nor is it necessary to say that its austere recitatives, though superbly constructed and containing phrases of noble eloquence, begin to pall when they follow one another from eight-twenty until nearly eleven o'clock. Mr. Damrosch had pruned and slashed judiciously, but a little cautiously. Another twenty minutes could have been eliminated.

Nothing of the evening was finer than the opening double chorus "Come Ye Daughters, Share My Anguish." The brief "Wherefore Wilt Thou Be So Wasteful" had power and even theatrical effect. The chorale, "When I Too Am Departing," and the final double chorus, "In Deepest Grief," also represented very creditable singing, good in balance and quality of tone and in smoothness of delivery.

Mr. Meader's artistically employed voice seemed rather light and somewhat frail for the recitatives of the *Evangelist*, but his articulation of the text rivalled even that of Mr. Werrenrath, a master of distinct enunciation. To the baritone fell the music of *Jesus*, which he sang with restraint, poise and dignity, if with a somewhat nasal quality of tone and perhaps less of tenderness than he has given the same airs and phrases in the past. The beautiful voice of Mme. Sundelius was not in its most congenial environment in the soprano part, her singing rather lacking in fluency and suggesting surface sentiment only. Mme. D'Alvarez sang unequally, her delivery of the air "Grief

and Pain" being perhaps the most grateful vocalism of the evening, whereas her part of the duet, "Alas, My Jesu," had much less to commend it. Mr. Simmons was vocally adequate and succeeded in projecting the beauty of the recitative "At Evening," which remains one of the unforgettably lovely passages of the work.

Mr. Damrosch reminded the audience of the custom inaugurated by his father, forty years before, of confining applause to the end of the first and second parts. An injunction against leave-taking in the midst of passages devoted to the Crucifixion and the death of Christ might have been equally appropriate.

Chamlee Is Hero of "Gerontius"

Mario Chamlee came to the rescue of "The Dream of Gerontius" Friday night. Until the day of the performance, Orville Harrold was announced for the tenor part, although for ten days the Metropolitan Opera advertisements had included Harrold in the cast for "Lohengrin" the same night. Friday morning another and an unknown name replaced Harrold's in the Oratorio Society's newspaper notices. At noon, a few inquiries learned that the unknown had been discarded and that Chamlee would be the substitute. Public announcement was not made, however, until the audience, or a part of it, had assembled at the opera house, when Robert W. Tebbs, manager of the festival, appeared on the stage and informed those out in front of the change of tenors. It was much to Mr. Chamlee's credit that on what apparently was the shortest possible notice, and without an orchestral rehearsal, his singing of Elgar's music was as admirable as any soloist vouchsafed during the festival.

With Mr. Chamlee, the soloists were Freida Klink, a contralto débutante of the season, and Frederick Patton, a bass-baritone, tried-and-proved in oratorio music. The tenor sang with poise and dignity as well as with sweet tone and smooth delivery, his restraint and repose being the more exceptional in an opera singer. There was nothing to suggest hasty preparation in his treatment of the poignant phrases of his part, which carried with it the burden of the solo

2000 Bid Farewell to Toscanini as He Sails

Music-lovers in New York bade farewell to another idol last Saturday when Arturo Toscanini and the members of La Scala Orchestra sailed for Europe on the Argentine. More than 2000 persons, mostly Italians, assembled at the pier. Several hundred of them managed to get on the boat to bid a personal farewell to the conductor. A tug, the Mexpet, accompanied the steamer a way and a band played the Italian national anthem. In response, Mr. Toscanini assembled his men and they played the "Star-Spangled Banner" as the ship steamed out. Accompanying Mr. Toscanini to the pier were Mr. and Mrs. Pasquale Amato, Ugo Ara and Signor Marchesi, prompter of the Metropolitan Opera House, and a boyhood friend of the conductor.

A statement made concerning the possibility of Mr. Toscanini's return here, announced that he will probably devote himself next season to the affairs of La Scala, returning here in 1922. It thought, however, that he may return next year as guest conductor with several orchestras in America.

work. His clean-cut enunciation of the text was especially gratifying. Frieda Klink, who possesses a full and warm voice that has been well trained, sang the music of the *Angel* (written for mezzo-soprano) euphoniously and tastefully. Mr. Patton's treatment of the bass phrases allotted to the *Priest* and the *Angel of Agony* had sincerity and tonal weight.

The choral parts of "The Dream of Gerontius" are by no means easy to sing. The music of the demons, "Lowborn Clods of Brute Earth," might well tax the responsiveness of any ensemble. In this and other instances the ensemble

[Continued on page 41]

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Dear MUSICAL AMERICA:

The First National Convention of Harpists, which included a concert at Carnegie Hall and which jammed the auditorium to the last row in the top-most gallery, contributed a notable page to the musical history of the United States.

It was the first time that the harpists, of whom there are over 2000 professionals in the United States, came together to carry forward the work of their association, which was formed some two years ago largely through the efforts of Mr. Salzedo, Maud Morgan, Melville Clarke of Syracuse, N. Y., and other notables in the musical world. Let me not forget a public-spirited gentleman by the name of William Place, Jr., of Providence, R. I., who was the founder of the organization.

It was the first time that an unusually intelligent and cultured audience saw nearly ninety harpists on a concert stage.

Now, let us see how the local press treated an event which would have commanded considerable attention in the press of every other city. A few advance notices appeared in the *Post*, in the *Tribune*, which published the entire program, in the *New York Review*. The concert which drew, as I said, a crowded house of enthusiastic people, did not get a line in the *World*, but as we know, it has been the policy of the conductors of the *World* to notice only what they considered the principal events in the musical field. Half a dozen lines appeared in the *Times*, which boasts that it prints "all the news that's fit to print," though it can devote a column to tell an anxious public that the circus chimpanzee is "homesick." The *Tribune* gave the affair about ten lines, as did the *Evening Telegram*. Finck in the *New York Evening Post* was more considerate and gave a very intelligent and kindly review of half a column as did the *New York Sun* and the *New York Staats-Zeitung*. The *Globe* and *Mail* ignored the affair.

Yet in some of the very papers that could find no space for an event, which apart from its musical importance and novelty, attracted one of the largest audiences of the season, there was plenty of room to the extent of a column with headings for a story which described how some boys had gone to Central Park, captured a few frogs, which frogs had escaped from the container in the subway as the boys were taking their prize home. The story vividly described the panic in the car, the shrieks of the women.

In the same issues there appeared columns of gossip concerning the Stillman divorce proceedings. There was nearly a column devoted to the theft of a few jewels from a society woman by her maid. Various columns were also devoted to the frantic efforts of the Dry Law officials to clean up what there might still be left of the bottles containing more than half of one per cent of alcohol. Considerable space was also devoted to the attempt of a drunken Negro to rob a woman on the street, with pages devoted to other matters of supposedly general public interest. Incidentally, let me remind your readers that the theft of Mrs. Caruso's jewels produced ten times as much space in the daily press as did her distinguished husband's wondrous song.

Now the question arises, do the managers, editors and reporters on our daily papers correctly gauge the intelligence of the public? And what did the harpists and music lovers, who came from all parts of the United States to attend the convention, think of the New York press when they bought the papers next morning, expecting to see at least a reasonable report of the proceedings?

And cannot the question be fairly asked is this attitude of the press, with a few notable exceptions, justified?

If it is justified would it not follow logically that the great city of New York, with something like 6,000,000 inhabitants, is behind other large cities even in our own country in education and certainly in intelligence?

If the question be answered in the negative, does it not also logically follow that our great New York press does not fairly represent even the average New Yorker?

However, you may console yourself with the reflection that it is precisely this attitude of our leading New York papers, with notable exceptions, which not only gives you and the other musical papers your opportunity, but goes very far to absolutely justify your existence and right to be supported.

* * *

Handel's Largo played by the harpists under the conductorship of that eminent and veteran artist, Maud Morgan, was thrilling.

Sensational successes were made by Mr. Salzedo and also by Mr. de Stefano and let me not forget the quintet played by Ottokar Cadek, violin; Jaroslav Siskovsky, violin; Ludvik Schwab, viola; Bedrich Vaska, cello, with Mr. Salzedo at the harp. The string quartet, I believe, is working under the auspices of Mrs. Pulitzer and I have been told before it makes a regular public debut, must work for three years together.

The ovation of the night went to Maud Morgan, who made a very pretty little speech of recognition, as she stood among wreaths and floral offerings sent to her by her many friends and admirers who have known of her life-long work.

Your editor, too, was the recipient of a warm tribute after his address and more particularly during the first part when he referred to Miss Morgan's devoted life as a musician and harpist and made an affectionate allusion to her father, the late George W. Morgan, who, a generation ago, was one of the most respected as well as beloved organists in New York City. Though of a very modest, retiring disposition, he had won national renown.

One of the particular features of the concert, to which your editor alluded, was that whereas in former years, this country was behind some of the European nations, and particularly the Cubans, West Indians and South Americans, where the ladies delighted in their ability to play the harp, the day had come when the harp had won a distinct place for itself in this country, was gaining popularity all the time. It was also noticeable that while in former years harpists, whether professional or amateur, thought that only a really good instrument could be made in Paris, today the finest harps are made in Chicago, Cincinnati and New York, in which latter city we have had one or two makers of distinction.

* * *

As Maud Morgan, grey-haired, noble and distinguished in appearance, exquisitely gowned, stood facing that large and enthusiastic audience, I wondered how many knew of the work which she had done in the hospitals during the war period.

It is not surprising they did not know about it, for the reason that what she had done had been given with a full heart but under the explicit promise that there should be no publicity whatever connected with it. Modest, self-effacing like her father before her, this dear lady made it her habit to spend just so much time every week among the sick and wounded in the hospitals and there she would play and would sometimes sit for half an hour by the bed of some grievously wounded man, whose hours were numbered, and play to him music that made him feel that he had already passed into another life.

One of the most affecting instances told me of her experiences was when one night she played, one poor fellow, unable to applaud because both his arms were gone, applauded with his feet.

* * *

Erika Morini, a young girl violinist, who has won considerable success this

season, has declared her musical creed. For her she says the two highest peaks in music are Bach and Wagner. When she hears Bach's B Minor Mass she is utterly contented and happy. Bach is her god, but she admits that she does not understand him as many other people do. She finds in his music more suavity, sunlight, gayety and joy of living than the Germans, who think that when Bach is played you must put on your long boots. They think that if you do not play him very broadly, with a very big tone and very seriously, you haven't understood him. And she wonders how people can be nervous when they play Mozart in public when one can get so much satisfaction out of him when you play him alone.

A sensible little lady is Miss Erika, for she tells us that she is happiest when people say, "How wonderful the Kreutzer Sonata is!" and not, "How wonderfully you played the Kreutzer Sonata." For that sort of thing there are other pieces, says she, such as those by Sarasate and Wieniawski, which she does not consider important musically because they are what you make them, though with them you can show what you can do in the way of technique. But Heaven forbid, says she, the intrusion of "personality" into a Beethoven concerto!

Miss Morini has a regret, and what do you suppose it is? That she is so young! Well, if she lives, she will get over that.

She would like to persuade people that music has nothing to do with age. Either you have it in you or you won't get it if you live to be 190 years old. Naturally one's art becomes ripper with age, but it does not change, for music demands not intellectual but spiritual understanding.

I agree with the little lady, but if her dictum with regard to the "intellectuals" were made law, it would rule out a big raft of concert artists.

* * *

Apropos of violinists and violins, Henry Theophilus Finck of the *New York Evening Post*, told some very interesting stories the other day.

It seems that his father was a good violinist and had a fine violin, which resulted in his believing that he had discovered a genuine Strad.

While it was a fine instrument, it was not genuine, and so it was finally sold for \$200. "So," asks Finck, "what's in a name?"

And this brings him to tell another story with regard to a musical exposition held many years ago in Vienna. Among the violins on exhibit was one from New York. It was made by August Gemünder and was labelled as an imitation Guarnerius. What do you suppose happened? The jury refused to believe that it was an imitation and accused the American of trying to fool them! Can you beat it?

There are, I believe, in the world to-day more "genuine" Strads than the great Stradivarius could have turned out had he worked twenty-four hours a day and made a violin a minute.

While I admit that a great deal of the ability of a violinist to produce a fine tone depends on the instrument, I would be inclined to say, given a fairly good violin, more depends upon the violinist than most people imagine, and especially on the hours of practice.

And the same is true of pianists and pianos. Paderewski would be a Paderewski almost on any instrument, supposing that it was a good make, though naturally, he would be at his best if he had a perfect piano at his disposal. They do say that there were times when he practiced seventeen hours a day and that this led the late Maud Powell, greatly beloved as she was, to try and follow his example.

This led to an experience which was unique. She was staying in the summer at her country place. Every morning she went through her customary exercises. Now there was a boy employed about the place doing chores who had to pass her open window all the time and heard her play something which in the course of a few days he learned to identify and whistle. When he heard her playing it every morning for more than a week, he could not contain himself and as he passed the open window, he shouted at her, "Aw, say, can't ye play it yit?"

However there are violinists who believe that if they could only get a Strad, or get some master to revarnish their instrument, they ought to be able to earn a thousand or two thousand a night.

The man who said that genius lay principally in the ability to take infinite pains was not far out, but that wouldn't apply to a motorman, would it?

* * *

During the time when the management

As Seen by Viafora



Giuseppe Danise is more familiar in the Barbaric Habiliments of "Amonasro" or the Romantic Trappings of "Manfredo," than in this Comfortable Coat of an Hour's Relaxation. Gatti Hasn't Given His New Baritone Much Time for Rest During this, His First Season at the Metropolitan.

and finances of the Chicago Opera Company were under discussion, it was stated that one of the reasons why such performances were hideously expensive was that according to the contracts made with prominent artists, they were often paid for performances which they did not give, because there was no time for them or such a number could not be arranged. And the reason such contracts were made was that an artist would not agree to come over to this country except he or she were guaranteed a certain number of appearances to make it worth their while.

In this connection, it was stated that a certain foreign artist of great reputation who had come here and given a very few performances, had cost the management a large sum of money because she had to be paid for the number of performances contracted for instead of for those that she actually sang, and some figures were given.

Now, I happen to know the lady in question received only something like \$400 for each time she appeared and that she was forced, in order to meet her expenses, to sell a considerable part of her jewelry. However, she is understood to be well to do and so, not much worse for the experience, she will be able to return to Europe, where she will be welcomed again with all the favor which the older nations show an artist who served faithfully for years.

* * *

Can you wonder that Charles Hackett and Gigli, the tenors, are trying to make their legs shapely as a means to gain favor with the female part of the audience, when you read that Pavlova, the Russian dancer, took in nearly three-quarters of a million the last season, an average of \$35,000 a week? Her share is said to be \$100,000, while her manager, Fortune Gallo, will get \$150,000, which will perhaps account for his strenuous effort to buy the Manhattan Opera House.

While Pavlova was exceedingly profitable in New York, where we paid \$50,000 to see the last few performances, the most profitable engagement was, where do you suppose? Why, in Chicago, where a matinee and an evening performance netted \$17,000. When Gallo got the report of the box office, he tore out some of his hair and he hasn't much to lose, for he had sold these Chicago performances to the enterprising, lamb-like Russian manager, Huruk. Evidently, Gallo was distrustful of what the Chicagoans would do to Pavlova.

* * *

You may remember that I fell foul of our good friend Henderson of the *Herald* because I thought he unjustly blamed the audiences at the Metropolitan for their lack of musical knowledge and particularly for their lack of discrimination as to whom and when to applaud.

And yet I read in an article by Henderson not long ago that an incident at the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Metropolitan Opera House should furnish a lesson to all those ambitious young persons who are demanding that their vocal teachers shall fit them in six months to sing on that stage. Said Henderson: "Mr. Gigli in 'Andrea Chenier' sang the long solo in the first scene in a manner calling for warm praise. He used the volume of his voice, which is not large, with uncommon judgment, singing much of the number *mezza voce* and more of it *moderato*. It was a beautiful piece of singing without a single moment of shouting or ridiculous sentimentality.

"What happened? Simply this, Mr. Gigli was rewarded by the most prolonged general and unmistakable enthusiasm that has been witnessed in the house in recent seasons. Not even Mr. Caruso in 'Pagliacci' could have won greater approbation.

"What does this lesson teach?" concludes Henderson. "Why, that when the poor starved public hears some real singing, it is filled with gladness."

To all of which I venture a simple question. If, as Mr. Henderson has been telling us for years, the audience at the Metropolitan is ignorant, is unable to tell what good singing is, why did it applaud Gigli as it did and thus cause Henderson to write as he did?

* * *

Several of the critics have referred recently in drastic terms to the habit of so many people to come late to the opera and also to concerts, which has resulted, as one critic says, in many of the concerts being advertised at eight and not beginning till twenty minutes after or a half hour after.

This is evidently hard on the critics who have to find time to write an account of various events in one evening and being like the leopard, unable to change their spots unless they move from place to place, the poor devils are hard put to it especially as they have to get their copy in by eleven o'clock.

Now there is a reason for the unpunctuality of many and it arises from the changed conditions in New York City. Years ago, when the population was nothing like what it is to-day, our musical auditoriums were centered in Union Square and consisted of the old Academy of Music, Steinway Hall and later Chickering and Mendelssohn Halls. Then, too, New York dined earlier and so it was possible for the average citizen and his wife—when he was with his wife or some other fellow's wife—to come to an entertainment at eight or soon after. But in these later years, through the strenuousness of the day, the dining hour has gone from six to seven. Now when people dine at seven, it is not easy for them, especially the fashionables, with whom dinner sometimes does not begin till 7.30, to get to any entertainment promptly at eight.

It would be preferable, I believe, for all concerts, performances and recitals to begin at 8.30, though I have heard people say even if you change the hour to nine o'clock, some of them won't ever be on time. That would apply but to few.

At the opera, as we know, the curtain rises promptly at eight to the minute, unless there is trouble behind the scenes, which is not often. Still a considerable part of the audience appears to be late. One reason is that they all try to get there about eight, so the lobby is crowded, and it takes some little time for them to pass the cerberuses at the doors and reach their seats. Time and time again I have been at the opera house a few minutes before eight and found that with the exception of the galleries, and the standees, the house was almost empty, yet ten or fifteen minutes later the auditorium would be filled always excepting the fashionables in the parterre boxes who never come till nine. This naturally produces a certain amount of confusion till everybody is seated.

As I said, I believe the solution of the problem is that concerts and recitals should begin at 8.30, but promptly at that hour. The opera can remain as it is, as otherwise, especially with longer works, the performance would end too late for many who have to get trains or who live some distance from the Great White Way.

* * *

There are people who believe that the Japanese are becoming civilized because they are building a great navy. I, however, consider a more hopeful sign is afforded by the fact that I have recently

received a copy of a Japanese musical paper published in Tokio and which is printed in white, green, pink and blue.

Unfortunately, my education has been neglected in the languages and laws of the Orient, so I am unable to make head or tail of the hieroglyphics and can only report on the two pages which are printed in English and which tell me that the number contains an article by H. Hirato describing the hearty welcome given Mischa Elman, an article by K. Shoji as to what Saint-Saëns said about Haydn, an article by T. Togi on the Japanese Music of the Heian Epoch, an article by R. Matsuura on "Impressions of a Musical Tour Through Eastern Siberia." But the one that would have interested me most was that by S. Kimishima on "The Popularization of Music in Factories."

The issue also includes articles on "The Prospects of Music Industry in Japan," and the story of a Japanese composer who went abroad.

In the article on the prospects of the musical industry in Japan, I find that world-wide conditions have affected even that country. However, the domestic demands for pianos and organs is steady and there has been a marked growth in the manufacture of organs. The only crisis, however, is in the mouth harmonica industry. Many of the foreign markets to which the Japanese harmonicas found their way have been regained by the German goods and even the domestic market is being encroached upon by the German harmonicas. So, says the editor, only by making a greater improvement in quality can the Japanese harmonica hold its ground.

* * *

Merle Armitage

Becomes Gallo's

Advance Man



Merle Armitage, New Recruit to the Gallo Management

The latest recruit to the colors of Fortune Gallo is Merle Armitage, who will act in the capacity of road representative. Mr. Armitage has been engaged in managerial and publicity activities since 1911, having been associated with the Diaghileff Ballet, the French Army Band and the first trans-continental tour of the Scotti Grand Opera Company, as well as having conducted concert courses in Louisville, Ky., Peoria, Ill., Wichita, Kan., Ft. Wayne, Ind., South Bend, and Indianapolis, Ind., and Toledo, Ohio. He was for two years assistant to the president of the National Society for Broader Education, and was engaged in publicity work for Pavlova's recent tour. Mr. Armitage will divide his activities next season between Vasa Prihoda, the violinist, and the San Carlo Opera Company, preparing for the latter's extended engagement in Boston and Philadelphia early in the fall.

Miss Gunn Aids at Easter Services

Easter musical programs in Brooklyn which enlisted the services of Kathryn Platt Gunn, violinist, were held at the Clinton Avenue Congregational Church in the morning and at the Tompkins Avenue Congregational Church in the evening. The morning service called for Miss Gunn's co-operation in trio numbers with Carolyn Neihardt, cellist, and Herbert S. Samond, organist. At the

The cable tells us that the former Emperor of Austria is making an effort to reconquer Hungary for the Hapsburgs and that war may break out there. This has provoked Czecho-Slovakia and Serbia to send armies to the Hungarian frontier for the purpose of invasion in case the revolution should succeed. That trouble has broken out might have been expected for a reason that is not generally understood. It is not political, it is musical.

And it is all due to the Minister of Home Affairs in Budapest, who has banished from the dance halls of Hungary the fox trot, the one step, the two step and all jazz music, which he has characterized as injurious to the younger generation. In their place, the dancing masters have been officially ordered to bring out again the old Magyar dances which had fallen into disuse.

I have witnessed some of the old Magyar dances, when the Magyars who danced had imbibed a considerable amount of Hungarian red wine, Tokay, Slivovitsch and other renowned national drinks.

By the side of what they did in their enthusiastic abandon, the fox trot, the one or two step and the jazz had a positive Sunday school respectability, says your

Mephisto

Tompkins Avenue Church she was heard in "Extase" by Ganne, a Berceuse by de Grassi, the "Kol Nidrei" of Max Bruch and the Bach-Gounod "Ave Maria," this with Edward Keith Macrum at the organ. The quartet and chorus of the church gave Gaul's "Holy City" at the same service.

Henry Offers European Scholarship to Member of Summer Class

CHICAGO, April 1.—Harold Henry, the pianist, who will leave in September for Europe where he will concertize for two years, will hold a class in Chicago during May, June and July. In connection with this class (to which Mr. Henry will give one free scholarship), announcement is made that at its close a scholarship will be awarded to one of its members entitling him to tuition for one year with Mr. Henry in Europe. This may, at Mr. Henry's discretion, be extended to a second year, depending largely upon the work accomplished by the pupil.

Dohnanyi Gives Recital in Newark

NEWARK, N. J., March 30.—Erno Dohnanyi gave a brilliant piano recital at Wallace Hall last night, under the local management of Estelle Drew Kempf. In addition to numbers by Mendelssohn, Mozart, Beethoven, Schubert and Liszt, the artist played five of his own compositions, winning thunderous applause for his Rhapsodies in C and F Sharp Minor, his March and two Etudes. No one thought of going home until two extras had been added. Many piano students were in the audience, Mrs. Kempf having provided special opportunities for them to attend.

P. G.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OFMUSICAL AMERICA.....published.....Weekly.....
atNew York, N. Y.....for.....April 1, 1921.....
STATE OF.....New York.....
COUNTY OF.....New York.....
Before me,Notary Public.....in and for the State and county aforesaid, personally appeared John C. Freund, Editor, who having been duly sworn according to law, deposes and says that he is the owner, publisher, manager, editor, and proprietor of the above entitled publication, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock).
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Sworn to and subscribed before me this.....28th.....day of.....March.....1921
(SEAL)
Notary Public, New York County No. 10.....Margaret Baldini.....
New York County Register No. 2182 (My commission expires.....March 30.....1922)

ARGENTINE PREMIERE FOR ORNSTEIN MUSIC

Dumesnil Introduces Works with Success — Noted Conductors for Buenos Aires

MAR DEL PLATA, ARGENTINE, Feb. 28.—

Leo Ornstein's music was heard for the first time in the southern hemisphere, when Maurice Dumesnil, the French pianist, gave his first recital to an audience that filled to its capacity the large hall of the Mar del Plata Club. The strange music of the young American composer was highly appreciated, and the "Impression of Chinatown" was the most successful number on the program. At the close of his second recital which took place yesterday, Mr. Dumesnil had to play it among his encores, by request of the public.

The opera season will open at the Colon Theater, Buenos Aires, on May 15. The company includes Maria Barrientos, Claudia Muzio, Ninon Vallin, Giovanni Martinelli, Giulio Crimi, Jose Mardones, Carlo Galeffi, Armand Crabbé and Etore Panizza. Giorgio Polacco will conduct the Italian repertoire and Arthur Nikisch will be in charge of the Wagnerian operas and will give a series of ten symphony concerts. Novelties will include "Fior di Neve" by the Argentine composer Gailo, and "Le Coq d'Or" by Rimsky-Korsakoff.

The Coliseo Theater announces Rosa Raisa, Beniamino Gigli and Gino Marinuzzi. The symphony concerts will be conducted by Felix Weingartner. The pianists of the season will be Ignaz Friedman, Maurice Dumesnil and Wilhelm Backhaus. The famous Rose Quartet, from Vienna, will also make an extensive tour of the Argentine and other South American republics.

TAGRINE.

Ohio Music Teachers' Convention to Meet in Dayton This Month

DAYTON, OHIO, April 2.—The Ohio Music Teachers' convention will be held here April 27, 28 and 29. Mrs. Walter Crebs has in charge the making of the program with the aid of Harry Wilson Proctor, State president. Among the speakers will be Mrs. Frank Eliot Clark of Philadelphia, Charles D. Isaacson of New York, Ernest Bloch of Cleveland, and Bradford Mills of Toledo, Ohio. Musical programs will be offered by Emilio de Gogorza and Margaret Melville-Liszniewska of the Cincinnati Conservatory, and by others not yet announced.

Kreisler Aids Hartford Philharmonic

HARTFORD, CONN., April 1.—The Hartford Philharmonic gave its final concert for this season on March 24, at Parsons Theater. Fritz Kreisler was the assisting artist, and Robert H. Prutting conducted. The audience was large at both the afternoon and evening performances. Mr. Prutting gave a fine interpretation of the program and the general opinion is that this was the best work yet accomplished by the organization.

T. E. C.

What Can Come from Russia Musically With Most of Its Creative Forces in Exile? Asks Rachmaninoff

Celebrated Composer-Pianist Bemoans His Lost Home at Ivanovka—How He Came to Leave Russia—An Ardent Champion of His Dead Compatriot Rimsky-Korsakoff—Latter Known by Too Few Works in America—Surprised by Growth in Musical Appreciation Here in Last Dozen Years—Spirit of Laughter Not Alien to Russian Music

By FREDERICK H. MARTENS

[Portrait on Front Page]

A MAN who, as composer, conductor and pianist, has reached that position in the world of music enjoyed by Sergei Rachmaninoff does not always wish to dwell, in conversation, on the more purely esthetic or cultural aspects of his art, and who can blame him? The greatest of musicians are also the most human, and the distinguished Russian master is no exception to the universal rule. The writer was privileged to meet him on Washington's Birthday, and the view of the Stars and Stripes fluttering from the windows of other houses in the same street probably emphasized for Mr. Rachmaninoff the fact that he was a stranger in a strange land, and called up visions of the Russia from which fate has driven him—for the great composer is an ardent lover of his own country.

"It is not that I do not appreciate the United States, or the kindness that has been shown my music and myself during the past two years of my residence here," he said, "but (he added with a smile) even if I wished to take out naturalization papers, and—from a utilitarian standpoint it might be well for me to do so, I suppose, since then my compositions would enjoy the protection of copyright in this country—my little daughter would never allow me to do so. She is only thirteen, but is a real little Russian in her love for her native land, and though she goes to school here, her thoughts are all for her home in Moscow and on what was once our farm out in the country. And since she is very determined, and has her mind made up that we are all going back to Russia sooner or later, I am inclined to think she will have her way."

"Of course, I like America. And I have been surprised, during this last stay of mine here, by the growth in general musical appreciation throughout the country. It seems to me that there has been a great advance since 1909-1910, when I concertized here before. California, I think, is a wonderful country, and in Nebraska, when I was playing there, I saw the same deep, black earth we have at Ivanovka, my summer farm, that lay about one night's journey south of Moscow. It reminded me of all the pleasant summers I spent there with my family, and made me feel quite homesick."

"I am inclined to believe that Mr. Brailsford's recent article in the London Nation paints rather too rosy a picture of present-day Russian musical conditions. I write to Russia and hear from my friends there, and their letters are not cheerful reading. Letters are delivered in Russia by means of a kind of 'underground' postal service. There are individuals in Reval or Riga who carry on an unofficial mail service for the benefit of those who want to know how their friends and relatives in Russia are faring. My own custom is to send a draft of \$100 to my 'postman,' who charges about \$5 per letter—I do not know how many thousand Esthonian roubles this may be—for delivery, and the letters really seem to reach their destination. When my 'balance' is exhausted, I am notified, and send on another draft. But it is difficult actually to send money into Russia. And, though

life is hard enough in Moscow and Petrograd, no doubt, it is still harder in smaller places. My mother, for instance, is living in a little town, where there is much actual distress. Recently she absolutely needed a new dress, and my sister was obliged to go to Moscow and—since she did not have enough millions of depreciated roubles to obtain a dress of any kind for her—had to go to our house in the city and take down some heavy window portières to make my mother a dress of them."

Glazounoff Is Not Dead

"The recent report of the death of Glazounoff, whom I know intimately, and of whom I think a great deal, is, so far as I know, quite without foundation. But nearly all of Russia's great musicians have left the land; in a number of cases, like my own, conditions have forced them to leave it, and under such circumstances how can music, in the higher sense of the word, flourish? I think that general moderate opinion in Russia regards with equal distaste Czarist reaction and Communist extravagance, and hopes that a good régime of some sort, which avoids either extreme, will eventually come into being and save Russia. But for the present, at least, it seems to me that Russia is ruined. And it is not easy for many of us, who are exiles and whose lives have been devoted to art, who have stood aside from politics and have loved their native land, from which they have been driven, to reconcile ourselves to the thought."

"I had a big, beautiful summer farm at Ivanovka, where I went with my family every summer, and before the revolution I never had difficulties of any kind with the peasants. Our relations were always friendly. (Rachmaninoff's kindly smile is a warrant for the fact that his personal creed is one of good will.) Well, shortly after the revolutionary disorders began, while we were living at Ivanovka, a party of some 200 peasants came there. They did no damage and made no threats, but their leader, in the most good-natured way, drew me aside and said: 'Sir, I am going to give you some good advice: Leave this place!' He smiled at me and added: 'We know you make a great deal of money. How and where you make it we do not know, nor do we care. What you should do is to go away from this place to the

place where you make your money and stay there—and leave this farm to us. And—I tell you as a friend, sir!—you would do best to go away soon!'"

To Sweden with a Cherished Score

"Perhaps it was well that I took his advice, and that I left Ivanovka within the next month or so, and went to Sweden; for practically all the other owners of farms or landed estates in the neighborhood were killed soon after, and their land was divided among the peasants. All I managed to take with me was a little money, some 2,000 roubles—since my family consists of four persons, and the Soviet government would not allow anyone leaving the country to carry more than 500 roubles with them—and my orchestral score of Rimsky-Korsakoff's 'Coq d'Or,' which I treasure like a kind of breviary, so much do I love its music. The tragedy of it all, so far as my family and myself are concerned, is not my financial losses. I am not much of a business man, and money in itself does not mean so much to me. I knew I could always make more money. But it is my lost country, my lost home—we were all so fond of Ivanovka and had learned to love it so well. . . . I sometimes give up hope of ever seeing Russia again, though my little daughter, who is a Russian, heart and soul, is more sanguine."

"Of course, in some ways America is a far more wonderful country musically than Russia. You have fine symphony orchestras in a score and more of cities outside of New York and Boston; in Chicago, Cincinnati, Philadelphia, San Francisco, Denver, Cleveland, Detroit, etc.—while in Russia really first-class symphonic orchestras were to be found only in Moscow, Petrograd and Kieff. Yet the Russian people as a whole is a very musical one, very. But now . . . with most of Russia's great musicians living in exile. . . ." Mr. Rachmaninoff took from a nearby table a copy of a new review which is printed (in Russian) in Paris, and said: "You see, it is the same with our writers: they write in Paris, and this review, *Annales Contemporaines*, has been founded to give them an opportunity to express themselves."

A Plea for Rimsky-Korsakoff

"I cannot complain that the American public has not treated my works and myself in any but the kindest and most appreciative fashion; and yet I could wish that some of our great Russian composers received more recognition in the United States. There is Rimsky-Korsakoff, for example. Take his 'Coq d'Or.' After the wonderful success it made at the Metropolitan, such an outstanding success, had it occurred in Russia, would have led the management to ask at once: 'Has not this composer any other scores?' And it would have insisted on seeing them. Rimsky-Korsakoff has written some fifteen other operas, beautiful scores. And it is the same with regard to his symphonic music. Here, practically the only orchestral things known or heard are the 'Schéhérazade' and the 'Caprice Espagnole.' And the other beautiful things he has written: the three symphonies, the orchestral suites, symphonic poems, overtures and fantasies, are not performed. In Russia all his symphonic music was continually given. I regard Rimsky-Korsakoff as one of the greatest of masters, and it seems a pity that, relatively speaking, so few people know his music or realize its beauty. I wish you could have seen, as I did—when Diaghileff united the greatest artists of Russia and other countries in the Russian gala concerts he arranged in Paris in 1907—the respect, the admiration, the homage which was paid Rimsky-Korsakoff on all sides. I was there, and it was at once a revelation and a profound satisfaction to realize the honor in which he was held by the rest of musical Europe. "And see how much Debussy owes him! I could take the score of 'L'Après-

midi d'un faune' and show you page after page—the exact places, the very measures—where Debussy has borrowed from Rimsky. If I played 'The Children's Corner' in Russia to an audience unacquainted with it, the first thing I would be asked would be, 'What work of Rimsky's or Moussorgsky have you been playing?'"

"Yes, I would like to see Rimsky-Korsakoff appreciated here at his true worth. Another point. My friend, Alfredo Casella—who recently informed me of my election as an honorary member of the St. Cecilia Academy of Rome, a very great honor, and one which I appreciate—not long since expressed himself in an article to the effect that he feared the spirit of laughter had deserted Italian music, and recommended Rossini to the modernists as a good antidote for musical melancholy. Rimsky-Korsakoff, for all the vast difference between his music and that of Rossini, and in spite of the Slavic sadness of much that he has written, is no musical pessimist, and in many of his works has also paid homage to the happiness, the free and joyous laughter which no great music should ever be entirely without. In his 'Sadko' and in 'Schéhérazade' he shows plainly that one may be joyous, even though a Slav, and that the Russian musical temperament can reconcile grief and joy."

Mr. Rachmaninoff did not glance at the clock—he is too amiable to do anything of that sort—but the writer did, and realized that, though centuries have passed, there is still point to the saying of Ecclesiastes, that "there is a time to every purpose under the heaven." And a time was drawing near when even a great composer might reasonably be expected to take to himself that mundane pabulum which plays its part in keeping alive the flame of inspiration. The Russian master, however, reassured him on the head of his having in a way delayed a process which might cause his inspiration to suffer. "While I am playing concerts, as I am at present, I can neither compose nor conduct," said he, "nor can I play when I compose." And pleased to think that he had not thrust a spoke into the creative wheel, one that might have retarded the shaping up of some noble work like the beautiful piano Concerto in C Minor, the writer went his way, reflecting that, though Mr. Rachmaninoff's present sojourn in the United States is Russia's loss, it is decidedly America's gain.

Plan Choir Competition for Buffalo Fall Festival

A new feature of the National American Music Festival which will be introduced next fall in Buffalo is the church choir contest, which is to be held on Oct. 8. The compositions which have been chosen for the choir trials are Philip James's "The Days of Old" and Charles Gilbert Spross's "Lead, Kindly Light."

Nicastro Under Friedberg Banner

Miguel Nicastro, conductor and violinist, at present touring in Havana, will be heard in the United States and Canada in concerts under the direction of Annie Friedberg. Mr. Nicastro recently made a successful début at Washington, D. C.

Ernesto Berúmen, the pianist, gained a success in his recital at Sweet Briar College, Va., March 5.

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MUSICAL AMERICA'S WEEKLY

London Critic Calls Bach "The Great Provincial"

Should Debussy's "L'Après-midi d'un Faune" Be Played in Piano Recital?—Oresteia Trilogy at Cambridge Given to Gibbs's Music

LONDON, March 18.—Ernest Newman, the distinguished critic, has come forward with a new view of Bach in the *London Times*, and one which he presents in his usual plausible and picturesque manner. "Bach has always struck me as the great provincial of music. That is his paradox—that this modest German provincial should be the most universal of musicians. He was provincial even among a race that, so far as music was concerned, was itself the provincial of Europe. The most cursory examination of the musical literature of the eighteenth century will show how little Germany counted in the estimation of the artists of other countries. This attitude towards Germany, indeed, persisted well into the nineteenth century. There was never a more intelligent dilettante than Stendhal; but even he had no notion of the relative values of the Italian, French and German music of the day.

Stendhal, at any rate, had heard of one or two German composers—Mozart, for instance, whom he regarded as almost a competitor of Cimarosa, Paisiello, and a host of Italian opera composers whose very names are almost forgotten to-day. But the French and Italian masters of a generation or two before that seem, for the most part, to be unaware even of the existence of German music. Rousseau is typical of them. He quarrels with compatriots over the question of whether Italian or French music is the better, but apparently knows nothing of German. . . . The average Frenchman or Italian, in fact, would as soon have thought of looking to Germany for his music as to Russia.

"In this provincial country the most provincial of all the bigger men was Bach. Even among his compatriots he was generally prized as organist and clavichordist rather than as composer. He passed his life in the service of petty princelings and town councils. Leipzig, the largest town he ever inhabited, was a provincial town. Dresden was the capital, and no doubt prided itself on its Italian opera, and looked down pityingly on the religious music of the ordinary German cantor. But the strange thing is that, provincial as Leipzig must have been, it looks even more provincial when we approach it through Bach.

Bach's Provincial Leipzig

"To see the truth of this statement, let anyone reconstruct for himself, as best he can, the Leipzig of Bach and the Leipzig of Goethe. What impression of Leipzig does Bach's record give us? That of a stuffy little town unduly addicted to religious practices of a depressing character. We are conscious of the official musician held down by rectors and consistories very much as a Scottish musician might have been in the late seventeenth century. It is apparently among people of this sort, plus a handful of dirty and rowdy little schoolboys, that the cantor passes his time, getting up in the shivery hours of the morning to conduct interminable church services, listening to tiresome sermons, teaching the boys Latin, coaching them painfully, and enduring their awful squawking in the next Sunday's cantata, and always grinding out official music.

"Bach was, as the Eton boy said in his essay, an habitual parent: his hours at home must have been filled with all the dullness of domesticity. Seemingly he had no friends of any particular artistic or literary or musical eminence or even taste. For a German musician of his day he was well read; but his reading had no great range. A prosier life, a prosier town, it is impossible for us to conceive.

"Some fifteen years after Bach's death the young Goethe (then in his seventeenth year or so) settled in Leipzig for a time; and the Leipzig he shows us is not recognizable as Bach's Leipzig. It is a gay city—a little Paris' Goethe

calls it: no one can see any gaiety in the Leipzig of Bach. It is full of lively young people, interested in art and literature and life in general: the only young people we can think of in connection with Bach's Leipzig are the dirty little urchins of the Thomas school. In Goethe's Leipzig there are girls—there usually were, in fact, wherever Goethe went—Bach and his work and his associates have no suggestion of anything young, least of all of young women. Bach's Leipzig seems to spend most of its time in church.

Bach an "Old Fogey" to His Sons

"It is improbable that Leipzig had altered in the fifteen or sixteen years between Bach's death and Goethe's visit: the truth must be that in Bach's time, too, there were young men and maidens in Leipzig, and riotous students, and a good deal of hard drinking and dancing, and all the rest of it. But his business was with none of these things. He belonged to a past generation. His own sons, years after his death, spoke pityingly of him as 'the old pig-tail.' He must have seemed an incurable old fogey to the young people of his own day—one who maundered about in musical forms of which almost everybody was getting thoroughly tired. The really 'modern' thing was the Italian opera.

"But the old fogey was wiser than the young bloods, and history has justified him. 'Let us,' he used to say to

Emmanuel on days when he felt unusually lively, 'let us go over to the Dresden opera and hear the pretty little tunes.' We can imagine the Italian musicians' good-humored patronage of this old fogey from the provinces. But the old fogey's old-fashioned broodings upon religion—and religion, too, in a very old-fashioned form even for the Germany of that day—are still the wonder of the world, while the 'pretty little tunes'—where are they?"

"L'Après-midi" as Piano Music

Two piano recitals, somewhat more than a month apart, bring up the question, especially as Londoners have now two competitive keyboard transcriptions of the original symphonic poem to consider. Leonard Borwick, in a recital last month, at Aeolian Hall, in which his art as a performer was highly praised, and which led one critic to say, "other people can play Chopin in various ways; Mr. Borwick succeeds in making him interesting," presented his piano version of Debussy's score, only to have it dismissed with the remark that "Debussy's 'L'Après-midi' does not stand transcription as well as his 'Fêtes'." Our own George Copeland who according to the *Times* "belongs to Boston, U. S. A., but intends to make his home in London," is even less fortunate. Edwin Evans, in the *London Evening Telegram*, makes what might appear to be a rather undeserved attack on him in the same connection.

Vienna Symphonists Save Musical Wrecks, Cheer Charity Workers

VIENNA, March 19.—Two symphonic concerts of recent date both stress humanitarian ends and aims. At the first, 300 members of Vienna's three leading orchestras united to give a symphony concert in the large hall of the Konzerthaus, for the benefit of those pitiable wrecks of the musical world of Vienna, the aged and impoverished musicians of every kind who have been stranded on the coast of privation and suffering by the ebb-tide of the World War. Karl Goldmark's "Sakuntala" Overture, conducted by Ferdinand Loewe and Richard Strauss's "Alpine Symphony," conducted by the composer himself, were the features of the program. Some days before the concert Strauss had warned the public to bring umbrellas along to shed the deluge of sound, should it become unbearable. But the effect of the combined orchestras, which played in a masterly manner, was inspiring, and productive of unbounded enthusiasm on the part of the audience. The orchestras represented were the Philharmonic, the Symphony and the orchestra of the Volksoper.

Another symphonic concert was that given by Mme. Sophia Schönbörn, at the old baronial palace of Schönbörn, in the "Renngasse," one of the most beautiful of the old aristocratic Viennese palaces, which the Schönbörn family purchased from the Hungarian magnate Count Batthyany at the beginning of the eighteenth century. Amid the treasures of the Schönbörn gallery of celebrated paintings by Dutch, Italian, German and other masters, Conductor Rudolf Nilius, with a chosen group of musicians from the Philharmonic Orchestra, presented a program of "All Vienna" music (including a recently discovered manuscript symphonic concertante by Haydn, and Mozart's "Kleine Nachtmusik"), and the brilliant singer Marie Jvögun sang Mozart's "Il re pastore," and a vocal coloratura version of the Johann Strauss "Tales from the Vienna Woods." The concert was given in honor of the members of the charitable "Rettungsgesellschaft," all of whom were invited for the event.

New Symphonic Work by Unknown Composer Keeps Percussives Busy

A little known composer, Ignaz Herbst, had his "Arnold Böcklin: Symphonic Tonal Work after Peter Hilles's Similarly Entitled Poem and Böcklin's Own Paintings"—quite a mouth-filling title—presented at a recent orchestral concert by a society founded expressly to further the Herbstian creations. Josef Reffler says of it: "It seeks effect in its dimensions and the piling up of echoing percussive noises in monstrous combination. Where the soul of Böcklin is led through the realm of the dead, the place of inspiration is taken by a diction leaning on the Wagnerian motive, and projected against what might be called a horizon à la Leoncavallo. . . . The 'Tonal Work' also contains a solo for high voice. It is well that the president of the society for the furthering of Ignaz Herbst's music, Alfred Borutta, has not only been endowed by nature with this high voice but also, by virtue of his office, is filled with the enthusiasm the solo demands. In order to further and support this Herbst music in a permanent way, the said society, whose existence rouses surprise, will have to be very strong and enduring."

The recent nine o'clock "curfew" regulations threaten to extinguish any kind of musical entertainment in Dublin.

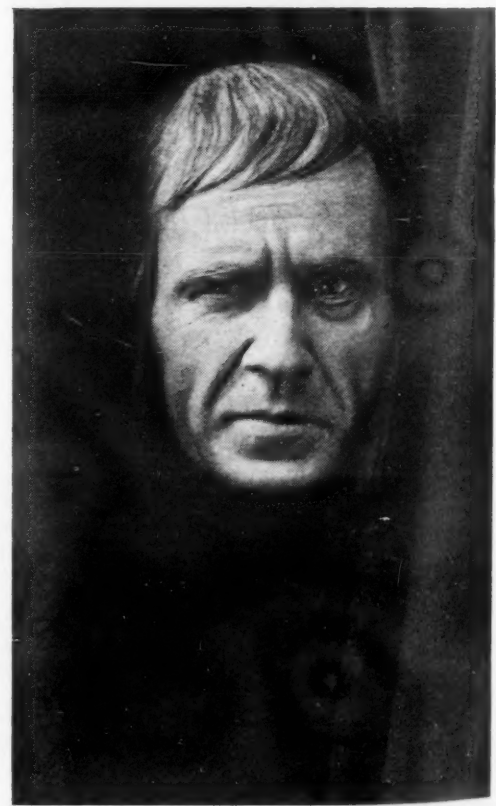
At a Brussels production of a gay French comedy, the curtain falls on a lady in a bath to the strains of the "Ave Maria," from "Cavalleria" by the orchestra.

Speaking of the Cocteau and Satie ballet "Parade," Vincent O'Sullivan says: "I think 'Parade' might be liked in America. It is inspired by the United States, is a synthesis of George Cohan, Atlantic liners, chop suey, and jazz band. If it were the work of Americans it would be called typically American."

"Poor America! She sends us Mr. George Copeland as her leading interpreter of Debussy and other contemporary French composers, and instead of admiring, we merely wonder at what America conceives to be an interpretation of Debussy. His playing of 'L'Après-midi d'un Faune' in his own piano arrangement left one wondering whether he could ever have heard an authoritative orchestral performance of that delightful work. It was almost a caricature. He has pianistic qualities which might be turned to account, but his notions of interpretation require sand-papery." It looks as though the concert pianist had better steer clear of transcribing this particular composition.

Armstrong Gibbs Puts Music's "M" in Agamemnon's Tragedy

CAMBRIDGE, March 15.—Armstrong Gibbs's music was a most important feature of the Cambridge Greek Play Committee's recent production of Aeschylus's Oresteian trilogy—the three plays being run into one—and its success a classical feather in his compositorial cap. It breathes the emotional atmosphere of the play, and the music of the *Furies* and *Agamemnon's* march can be distinguished as in a Wagnerian cycle. The chorus singing was magnificent, and in its costumes colors were lavishly employed, "green and yellow for *Aegisthus*, and bright purple for *Agamemnon* and his queen . . . the gorgeous robes in which the *Furies*, appeased by *Athena* are led away, all play a part in the ritual development of what was purely a religious drama, and their intent is emphasized by the subtlety of the music." In Mr. Gibbs's music there is a constant sense of combination between the music and text, and it is worthy to rank beside that of masters who have composed the score for previous plays.



Ludwig Ermold, Buffo Baritone, Dresden Opera, as "Beckmesser"

A. Roussel Describes His New Hindoo Opera

ALBERT ROUSSEL has recently, in the *Intransigent*, given a few details regarding his new Hindoo opera, "Padmavati," which is to be taken up at the Paris Opéra after the revival of the "Troyens." He says: "It is an opera in two acts, lyric, and with an important body of choruses and dances which are an integral portion of the action, and are not 'detached' numbers, as is the well-nigh invariable custom in operas or comic operas. The work is an evocation of India, which I visited with such delight. . . . Laloy has written the book, founded on an actual happen-

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



People Shiver in Moscow Concert Halls Rather Than Forego Music

BERLIN, March 15.—During the winter just past the glow of musical enthusiasm has been obliged to serve in lieu of a more materially produced heat in the concert halls of Soviet Moscow, according to Albert Jarossi, formerly a professor at the Moscow Conservatory, writing in the *Allgemeine Musik Zeitung*. Workmen's committees, railwaymen's unions, Red Army clubs, commissariats, schools of music and of "proletarian culture," all arrange for concerts. During the winter the musicians have everywhere been performing in buildings which have not been heated for months, and (where they are not singers) on instruments which have gone for months without repair; while their audiences shivered. Foodstuffs are the fees, and artists play for rye flour, for a loaf of bread, a cabbage or the fag-end of a cigarette. Sunday concerts at the Moscow "House of the Unions" were very popular. Here Nejdanova, the celebrated soprano, sang Alabieff's "The Nightingale" night after night; there was dancing by ballerinas of the former imperial ballet, and actors recited. Toward the end of the concert "The Dying Swan" was danced in a green light. (We question whether it could compare with Pavlova's exquisite blue version.) Koussevitzky directed the Moscow symphony concerts until the Soviets suppressed the co-operative society which financed them. The "State Quartet," which set out with pomp and circumstance, made up of members of the State Opera House Orchestra, soon collapsed, and though the Soviet Government has opened a large

number of music schools throughout the country, neither teachers nor pupils have instruments, strings or music-paper. Some of the Russian artists have fled, others have perished, still others continue the hopeless struggle for their daily bread.

Gniessen, Little-Known Russian Musical Colossus, Said Still to be Composing

Boris de Schloezer, writing in the *Revue Musicale*, declares that Michel Gniessen, "with the exception of Prokofieff and Oboukhoff, perhaps the most interesting among the group of young neo-modern Russian composers" is still writing in Moscow. His music, there are some eighteen opus numbers—"is marked by great originality . . . he has written songs with orchestral accompaniment, string quartets, piano pieces, and a single symphonic poem, 'After Shelley.' The dominant note of his music is gloom and sadness. There is none of Tchaikovsky's pathos in it, however, none of his sighs and plaints; but a certain bitterness, a voluptuousness concentrated in suffering which recalls Dostoevsky. 'The Worm Triumphant' and 'Lygeia' after Poe, a setting of Pouschkin's 'Hymn to the Plague,' and a series of songs to poems by Alexander Blok and Viatcheslav Ivano are regarded as his most important works. For these songs he found an ideal interpreter in the Russian tenor Alrchewsky, who some years ago was attached to the Opera in Paris, and died under tragic circumstances in Baku, in 1918."



Photo by Daily Sketch, London

Ethel Frank, American Soprano, at Her First Appearance in Queen's Hall, London; Left, Major R. Mayer, Her Impresario; Right, Albert Coates, the Conductor

"Wealth is only useful for two things—a yacht and a string quartet."

ROBERT LOUIS STEVENSON.

"In Germany it is hardly possible ever to hear the work of any composer under forty."

EDWARD J. DENT.

New Operas and Newly-Found Haydn Works Heard on Continent

CANNES, March 17.—Early this month Isidore de Lara's new opera, "The Three Musketeers," was produced here at the Théâtre du Casino Municipal, and was enthusiastically received. Marthe Chénal giving a wonderful performance as the *Queen of France*, and Maguenat revealing himself a great lyric artist. A number of distinguished visitors, including the ex-king of Portugal, the ex-Grand Duke Michael and the Duchess of Westminster were present, and Isidore de Lara was accorded a great ovation at the end of the performance.

VIENNA, March 19.—Germaine Schnitzer of New York gave a benefit here yesterday for the American Children's Relief Fund.

WIESBADEN, March 18.—Victor Holländer's newest operetta, "Der Marmorgraf" ("The Marble Count"), to a book by Richard Kessler and Gebhard Schätzler-Perasini, scored a success at its recent première here at the Residenztheater.

LONDON, March 19.—Summer grand opera in this city, a century-old institution, will probably be abandoned this year. Adverse conditions, a heritage of the war, the refusal of the public to buy tickets at the prices necessary to insure financial success of the venture, and the migration of continental opera singers to North and South America, where they are sure of engagements and high fees, are given as the reasons.

GOTHA, March 16.—A violin concerto by E. Böhnke, in D Major, said to be one of the best in the literature of the instrument, was recently received with great applause when played here by the composer, with Mme. Lilli Böhnke at the piano.

PARIS, March 12.—At the recent phantasmagoric dance soirée given at the

Théâtre des Champs Elysées by Loie Fuller and her troupe, music by Debussy and Honegger, the latter "somewhat vitriolic yet not unpleasant," accompanied the dancing, and the well-known violinist, Mayo Wadler, played in an intermission. Banès evidently appreciated his musical ability if not his choice of program, for he says " . . . he regaled us with a stock of insignificant little numbers, and the worst is that he played them with real talent."

BARCELONA, March 10.—A royal composer, the former Archduchess Immaculata of Austria, cousin of the King of Spain, and daughter of the Archduke Leopold Salvador, who has been residing in this city for some time, had the pleasure of witnessing the performance of the ballet, "Springtime," for which she composed the music, at the Liceo Theater here last month. It was presented by the Viennese Ballet, now touring Spain, which had asked and obtained her permission to give it, as a sign of the esteem in which the artists held the late Archduke Leopold, her father, and in memory of the brilliant performance at the Imperial Opera in Vienna, in the spring of 1914, at which the old Emperor Josef and the entire court were present.

MILAN, March 18.—The revival of Alfredo Catalani's opera, "Dejanice," at the Dal Verme Theater here, according to the critic G. C., shows that the Italian public of to-day better appreciates the work than when it was first given a year ago. All the happiest pages of the score were applauded warmly, and Mme. Mazzoleni, as *Dejanice*, sang the title rôle with great dramatic spirit.

WALLERSTEIN, GERMANY, March 15.—Three unknown symphonies by Haydn have been discovered by Dr. Diemand in the local archives of this town. Haydn originally composed them at the request of Prince Ernest of Oettingen-Wallerstein, and they were played here for the first time in October, 1789.

The *Australian Musical News*, in an editorial consideration of the proposed State War Memorial, feels that "the ideal memorial is not some heavy monument in granite or marble . . . but that Music should play an important part in it."

The woman composer, Edith Arbutnot, who is a character in E. F. Benson's new novel, "Dodo Wonders," is unfairly treated, according to one critic. "This great artist should not first be called 'pro-German,' because she loved German music, and then a Hun-hater because a bomb wrecked her house. Great artists are not fools!"

Constantinople, Egypt and Smyrna are said to provide excellent markets at the present time for musical instruments.

Béla Bartók's Music Summed Up by Kodaly

ZOLTAN KODALY, in the last issue of the *Revue Musicale*, sums up the accomplishment of Béla Bartók as follows: "On the solid basis of race, Bartók has raised an edifice in whose construction all the great schools have collaborated. . . . Placed by race and culture between the two poles of the Germanic North and the Latin South, gifted with a creative genius of the first order, he shows in his works so great a measure of progress, that the musical world cannot ignore them any longer. . . . He has been borne along in the movement of revolt against ancient routine which characterized the musical Europe of 1900, the last wave of the tempest raised by Berlioz, Liszt and Wagner. Yet we see him detach himself from the group of eternal seekers, and attain a clear and plastic style in which impressionistic sincerity is controlled by an iron will. In assimilating the advantages of all the great schools, he has secured a universality rare since the great Viennese masters. . . . We are still in the age of *timbres*, but various symptoms reveal that the time of the re-establishment of balance draws near, and the music of Bartók is one of them."

Dr. Hans Joachim Moser complains in a German periodical that the music publishers of his native land do not want to put forth good music. "No chance of the public buying songs now—no one wants chamber music—it is a dull season for operas—symphonies are a drug on the market," they cry. "And if the question is asked, 'What shall I compose?' the answer is, 'Tangos, jazz and shimmy dances!'"

The Carnegie Trust for the furtherance of British composition has just issued, in the Carnegie Collection, four important chamber music works by English composers: Sextet for Strings, by Percy Hilder Miles; Quartet for Piano and Strings, by Alfred M. Wall; Quartet for Strings by Edward Norman Hay, and Three Rhapsodies for String Quartet, by George Dyson. Ah, Juillard, where art thou?

In an article on "The Passing of the Top E Flat," in the London *Musical News and Herald*, Edward Evans says: "So long as our young singers collect methods as a schoolboy collects postage stamps, there cannot be much hope of a definite standard of good English singing."

"Naked melody is the only pornographic thing admired by the State," is a remark attributed to Francesco Malipiero, the Italian modernist who is the uncompromising adversary of the merely tuneful opera in Italian music.

PRAGUE, March 17.—A Czecho-Slovak paper has recently published a report that the Deutsches Landestheater in this city, which was taken from its German owners by a Czech mob, is to be restored to them. Puccini's three one-act operas were recently performed there, and the question has been asked whether the Italian composer's music had made so deep an impression on the Czechs as to move them to restore what they had taken.

COBURG, March 20.—Ferdinand I, ex-king of Bulgaria, recently celebrated his sixtieth birthday here. The dethroned monarch takes an active interest in the public affairs of the city, frequently attends the theater and, since he is a devoted music-lover, never misses any concerts which may be given.



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WAR OPENS THE DOOR OF POLAND'S ART

Karel Szymanowski Discusses the Liberation of His Country's Thought — Slavonic and Teutonic Influences — Polish Music Different from Russian — A Personal Revolution

At a recent recital in Aeolian Hall by Paul Kochanski, Polish violinist, one of the most popular numbers was a Nocturne by Karel Szymanowski. The piece was applauded more than anything else on the program and the audience would have gladly had it repeated. Few if any present, however, knew that the composer was here in America.

Karel Szymanowski is not the type of musician who runs up a ladder with a flag whenever he does anything. One talks to him for a long time before he says anything about his own connection with music.

A recent interview began with some discussion of music in Poland after the war. "The war," said Mr. Szymanowski, "was like opening a door, not only in music, but in every other branch of thought, every other art. Poland has for so long, been bound up in a frame between Russia and Germany, nothing has had its own growth. The influence from Russia was Slavonic, that from Germany, Teutonic, and Poland is neither of these. Most people think that Polish music is identical or nearly so with Russian music, but it is utterly different. One does not realize here in America, or in the western part of Europe either, for that matter, that the frontier of Russia is the boundary between the Orient and the Western world. The characteristic music of any nation is not always a matter of mechanics of rhythm. In other words, all Polish music is not written in mazurka rhythm nor is all music in that rhythm characteristically Polish. The real characteristics go deeper than that."

"I admire very much the modern Russian music which, in my opinion, began with Rimsky-Korsakoff. Scriabine and Stravinsky seem to me to represent the best of the contemporary school especially the latter in his pieces for the theater, although they are somewhat drastic at times. When I say they represent the best, I mean in my opinion. I do not say that many of the other Russian composers are not doing magnificent work."



Karel Szymanowski, Polish Composer-Pianist, Now on His First Visit to America. The Informal Picture Was Taken on Recent Trip to Florida. The Portrait Study Is by a Vienna Photographer

"Personally, I feel a revolution in my own music. One can't help it. Imagine if your nation had been in what is practically a serfdom for nearly a century and suddenly became free. Could there be any phase of life in the country that would not be affected? I hardly think so. All sorts of values have been inverted. We had a deep respect for German things of all sorts. The war opened our eyes."

"One curious thing about the social rearrangement in Poland is that the aristocracy is the most democratic class there. There is no spirit of pessimism. The people have suffered much from hunger and cold but they are optimistic in spite of all."

Warsaw Opera Reborn

"What about the Warsaw opera? Is it still in existence?"

"Oh, yes! Very much so! And it has vastly improved under the direction of Emil Mlynarski. He is not only a splendid conductor but a most able artistic director and he has been hard at work for several years now, raising the level of the performances in every way. The personnel of the opera house is entirely Polish, and there are many fine singers. That is another point gained

since our freedom from Russian domination. Previously, all productions were restricted in Warsaw. Certain operas could not be given at all and others had to have arbitrary cuts made according to orders from Petrograd. Our dramatic theaters too, have now taken on a new lease of life. We have many good actors



and dramatic authors, all of whom are hard at work. An individual type of stage-setting has also come into existence. I hope you may some time have the opportunity of seeing some of these settings here, for they are most interesting."

"But about yourself and your work?"

"What shall I tell you? Does it interest you that I was born in Timochewka in 1883 and that I studied in Warsaw with Noskowski and afterwards in Germany. One had to in those days. Then, before the war I was in Vienna. I have composed already one opera and am at work on a second. The completed one is called 'Hagith' and is founded on a Biblical subject. It has not yet been performed but I expect it to be very soon. The other is also well advanced, but I would rather not talk about that. Then I have done numerous songs and violin pieces. I am very fond of the violin and although I do not play it myself, I understand it. Then there are my three symphonies. The third one, for orchestra and chorus, was played by Albert Coates in London. It is called 'The Night.' My second symphony I

Warsaw Opera Thrives Under Mlynarski — Productions No Longer Restricted and Personnel Wholly Polish — Dramatic Theaters Active — Evolve Individual Type of Stage Setting

hope to have done in this country next season. In Paris last winter, my Fantaisie in C for Piano was played by Lalewicz and was well received. The critics or rather, one of the critics said that it was 'a work of great strength in which the composer seems obsessed with the idea of transcribing for the piano the most violent accents of all other instruments and even to unloose on the keyboard the elements of Nature. Persistence of psychological preoccupation prevents the work from losing its cohesion!' Now, do you think that is a compliment or not? I can't decide. But it does seem as though they had—how do you say it in America?—sat up and taken notice!"

"There are also piano sonatas and a concert overture for orchestra and—oh, I don't know, quite a lot of things. I may give some concerts when I come back next year. In fact, I hope to do so because not only do I want to put my own works before the American public but also those of a number of other Polish composers who should be better known here. No, I do not expect to give a concert this visit, but I shall be back. America interests me and although I have had a very flattering offer from a European university I don't know whether I shall accept it or not."

J. A. H.

Seattle Musical Club Celebrates Thirtieth Anniversary

SEATTLE, WASH., April 2. — The thirtieth anniversary of the Ladies' Musical Club was celebrated with a musical tea at the home of Mrs. Charles Hibbard. Mrs. A. S. Kerry, of Portland, sang her own compositions which she has dedicated to Mrs. M. A. Gottstein in recognition of her services to the club since its foundation. The artists engaged for the summer term at the Cornish School of Music include Adolph Bolm, E. Robert Schmitz and Sergei Klibansky.

M. B.

Roscoe Leonard, a pupil of William A. C. Zerffi, has been engaged as tenor soloist at the Second Presbyterian Church, N. Y.

"MASTER OF THE INSTRUMENT."—Florida Metropolis, Jacksonville, Florida.
 "MADE A TREMENDOUS HIT."—Spokesman-Review, Spokane, Wash.
 "EXCELLENT YOUNG ARTIST WHOSE PLAYING IS SUPERB."—San Jose, (Cal.), Mercury-Herald.
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"Demonstrated pianistic ability of a notable order. His playing of Chopin was both deft and powerful. His phrasing, expression and varied tempo were good to hear. . . . The audience gave him a most enthusiastic reception."—OAKLAND TRIBUNE.

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Achieving the Artistic Goal by Perfecting Means of Expression

Artist Is Merely the Instrument, the Cultivated Medium, Holds
Reinald Werrenrath—Art Does Not Progress, but Only
Its Priests—The Artist's Process of Evolution

IN these days of constantly changing standards, with the moderns in all arts crowding our attention, one hears so much talk of "the progress of art" that the writer thought it would be pertinent to arrive at the viewpoint of a representative contemporary artist. Among singers, Reinald Werrenrath has grown so stalwartly and consistently as to form a fitting subject for inquiry. I was fortunate enough to be presented to him after his last concert at Carnegie Hall and to accompany him to tea at a friend's nearby studio. In a chat we dwelt particularly on a new group of folk-songs Mr. Werrenrath had sung for the first time. Then I prodded him for his viewpoint on the progress of musical art.

"Aren't you confusing art with its

terms of expression?" asked the baritone. "All art is a sublimated conception of life. The individual arts are the various means of expressing that conception and therein lies the opportunity for progress or retrogression. We go onto a hilltop and look up at the stars and they glitter with a brilliance that dulls the lights of the town at our feet to a pale glow of burnt ashes. The stars are there, unchangeable, unattainable, but they bring joy to our imaginations and stimulate us to an eternal reaching upward. That is art, unchangeable and unattainable in its perfection. Sometimes we climb a step toward it, sometimes we slip back, but the goal is always there."

"Then you don't believe in progressive art?" I questioned.

"Distinctly not. As I see it, an ideal doesn't progress—we progress toward it. Change the phrase 'the progress of



Reinald Werrenrath, Baritone

art' to 'artistic progression' and you have the truth. That is the only progress in art, and it comes only through the introspective analysis that educates and develops the individual, for as he gains in comprehension and the use of his medium, he brings realization to the masses. Individual understanding is

mass understanding, correctly, succinctly expressed."

"You mean, then, Mr. Werrenrath, that the audience's understanding of a song is necessarily the same as your own?"

"It is the same to the extent that I may have perfected my medium to convey my understanding. Of course a hundred people may get a hundred different emotional reactions, but the intellectual analysis of all of them must be approximately the same, providing, as I say, that I have learned how to use my tools. If art is a perfect thing, it is only by striving for perfection in the use of our medium that we can hope to portray it with any degree of success. The nearer we come to it the greater our contribution to universal understanding. I suppose before the days of the talking machine and the player piano there were many people who thought of the possibility of such things—many more who were getting what knowledge they could out of more or less limited musical educations. But who can count the great increase in musical understanding that science has given us in perfecting these instruments? And let me repeat right here that it isn't musical art that has progressed but the means of expressing that art. Well, then, the artist is only the mechanical instrument, somewhat more variable in quality perhaps than the talking machine or the player piano, and, as we all insist on the best mechanical device science can give us, we want the most perfect human interpreter that can be developed from the physical material nature has provided."

"Then you feel that the singer's art is interpretative rather than creative?"

The Artist's Mission

"All work has some element of the creative but the artist must realize that it is art that brings everything to him, and that the best he can bring to art is sympathy, intelligence and skill in presenting it. The material has always been there and it is for him to develop the means of imparting it to others. The singer sings a song—but before he can deliver its message with his voice the composer has visualized through a musical setting an interpretation of the poet—the poet has translated a phase of life, or emotion, that has come to him from reading or experience. Our knowledge and the mental processes that govern our actions are the result of recorded and unrecorded memories—and so on through an endless chain of evolution."

"The artist's mission is to interpret the depth and breadth of the mysterious joys or sorrows of existence, real and imaginary, through music, poetry, sculpture, painting, the stage, or whatever his profession. In his interpretation he unfolds these beauties—to other men and women who may not be gifted with the mental or physical abilities to recreate them for themselves but who can understand and enjoy them through the medium of the artist—and as his skill in that medium develops, his giving out of understanding increases."

"So you claim, in summary, that it is the artist, not art, that progresses?"

"Exactly. 'I have found a new country,' the explorer declares. But the country has always been there—his consciousness has only just been made aware of it and through his vision, it enters into the consciousness of other men—and likewise into the atlas. So with art; it cannot progress because it is already limitless. The artist passes through a process of evolution and understanding that enables him to gather a little of the star dust to dazzle his fellow men with—a little of the infinite to bring into his own soul. In a perfect conception of art, expression of its forms would not be necessary, for we should all sense and understand it within ourselves. Hasn't Gordon Craig hinted at such a vision of a theater beyond all physical limitations?"

HENRY STILLMAN.

Florence Otis Sings for Eclectic Club

Florence Otis was the soloist at the meeting of the Eclectic Club at the Waldorf-Astoria, New York, Wednesday, March 23, and scored in a group of Russian songs and one by American composers. Harriet Ware's "Mammy Song," sung by request, was received most cordially, as well as the new song, "The Answer," by Robert Huntington Terry, dedicated to Miss Otis. Miss Otis has a busy month ahead of her with several engagements in and about New York, concluding with a recital, assisted by Claude Warford, composer, in New Haven, Conn., on April 29.

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Rudolph Gruen at the Piano

"The outstanding feature of his performance, probably, was his wonderful enunciation, so clear and distinct that the text became a prominent part of the program. In this respect he even excels David Bispham, for Althouse puts the words over apparently without effort."—Portland, Oregon, Daily Journal, Feb. 10, 1921.

"His enunciation is so clear we could not wish to see the printed words of the songs."—Fresno, Cal., Morning Republican, Feb. 24, 1921.

"He showed that he knew the secrets of euphonious and clear diction. He knows the way to get evasive consonant sounds, how to use his lips as accessory, and this kind of knowledge comes only after tearing words apart and inspecting the bare skeleton."—Wilkes-Barre, Pa., Times Leader, Dec. 7, 1920.

"Althouse has found in the greater perfection and in the more subtle uses of the lyric, that his auditors not only get the context but are more easily persuaded into the mood of each song on the program."—Wilkes-Barre Record, Dec. 7, 1920.

"Mr. Althouse pronounces with a clearness which is seldom found on the concert platform."—Spokane Review, Spokane, Wash., Jan. 23, 1921.

"Mr. Althouse's enunciation all through was most distinct."—Vancouver Daily World, Jan. 27, 1921.

"As delightful as anything about Althouse is his clarity of enunciation."—Memphis, Tenn., News-Scimitar, Jan. 11, 1921.

"His clear French diction was pleasant to hear."—San Francisco Call, Feb. 14, 1921.

"Technical skill, vocal power, clarity of diction."—San Francisco Chronicle, Feb. 14, 1921.

"Neat diction."—San Jose, Cal., Mercury-Herald, Feb. 18, 1921.

"Distinct enunciation added to the artistic quality of the singing."—San Antonio, Texas, March 4, 1921.



FRANCES NASH

Pianist

Available during January and February, 1922, ONLY. Remainder of season in England, France and Switzerland.

Richmond, January 24th, 1921.

Frances Nash is a great artist in every sense of the word, and she was most enthusiastically received.—*Richmond Times-Dispatch*.

In the artistic playing of Frances Nash there was a rare combination of freshness and finish, sound technical equipment and a strong personality evident in each number. Miss Nash so gripped her large audience as to prove herself an unusually sympathetic interpreter of Chopin, which in a certain measure is a test of the soul qualities of a pianist.—*Evening Dispatch*.

Miss Nash has a highly individual style. It is vigorous, frank and direct. Her readings are scholarly, intelligent, forceful and sane. There is a clean, impeccable exuberance of youth about them that lends her performance much charm. Miss Nash is a serious young woman with high ideals. She has a graceful and charming personality, intense concentration upon the task in hand and the tense interest of her audience. It was a delightful recital.—*News-Leader*.

New Haven, February 22d, 1921.

Frances Nash proved to us that she is one of the finest of the younger family of really talented pianists. The Symphony patrons agreed unanimously that the praise this young lady has received in this country and outside was not unwarranted in the least.

Miss Nash is a musician gifted by the gods to impart that which the composer tolled day and night for. Miss Nash gave of her best—her technic is flawless, her tone beautiful. After the large audience recalled her time and again she gave an encore.—*New Haven Evening Register*.

The high light of the afternoon was the MacDowell Concerto played by Frances Nash, whose recent tours of this country and South America have established a position fully justified. Her technic is brilliant and flawless and with it are charm of style, beauty of phrasing, artistic grace and spirit. She brought out the tone colors with rare skill and an appreciation of the poignant and appealing beauty of the score.—*New Haven Journal-Courier*.

Memphis, March 13th, 1921.

Miss Frances Nash, American pianist, held the close attention of her audience at Goodwyn Institute yesterday afternoon, when she presented a concert under the auspices of the Memphis Musical Bureau. Miss Nash is a talented performer and won repeated encores. She was particularly pleasing in MacDowell's Sonata (Eroica) G Minor.—*The Commercial Appeal*.

Memphis, March 14th, 1921.

She possesses abundant technical skill and gave intelligent interpretation to some of the fine numbers composed for the piano. Opening the program with Bach's "Prelude and Fugue," she attracted instant appreciation, for she surmounted the technical difficulties of this familiar piece with consummate ease.—*The News-Schmitt*.

Omaha, February 28th, 1921.

Frances Nash has won many laurels and has earned them all. Her pianism speaks in individual tones, with the charm of an interesting personality behind it. Her color scheme is of comprehensive range, and she truly has the power to evoke rainbow visions from the ebony instrument.

Miss Nash opened with MacDowell's rhapsodical "Eroica" Sonata, and compelled attention as she unfolded, chapter by chapter, its stirring story. She flashed its fleeting moods in forms of beauty to her listeners. The Chopin group included "Impromptu" in G flat, played with alluring grace, the "Scherzo" in C sharp major, of which she gave a dramatic and impassioned reading. The "Valse," added by way of an encore, was given in a new and stimulating version, replete with poesy and rhythmic life.—*Daily Bee*, February 29th, 1921.

Miss Nash shows exceptional development in her art; her fingers, always fluent and graceful, have attained a crispness and crystalline purity that makes her passage playing and embellishment work most satisfying. In the MacDowell she showed splendid technical grasp and interpretative understanding. In the Chopin group she gave a very satisfying example of the poetic side of her playing, revealing carefully finished phrases and appealing rhythms. The "Polonaise," by Liszt, was the "piece de resistance," and besides, technical brilliancy, was given a very constructive and comprehensive interpretation.—*World-Herald*, February 29th, 1921.

Chicago, January 20th, 1921.

Frances Nash is a pianist we are always glad to welcome. She belongs to the young generation, but is rapidly developing a maturity of conception and an authority of technic that makes her place with the public very stable. We are sure Miss Nash must have been delighted with the applause she so largely merited.—*Evening American*.

Frances Nash has played in Chicago before, but never so well as last night at Orchestra Hall. Miss Nash is an uncommonly good pianist, able, eager and with some very artistic ideas of her own to put into the music. She has a distinct flair for warmth and color in music.—*Chicago Journal*.

Frances Nash, a routined artist, an intelligent musician and an excellent pianist, was heard again in recital at Orchestra Hall.—*Chicago Tribune*.

Miss Nash plays with understanding and an individual viewpoint of the music that is interesting. She brings a full tone of warm color from the piano, and has excellent technical command. The audience was most cordial.—*Chicago Post*.

Mobile, March 10th, 1921.

Frances Nash at once captivated her audience by her wonderful rendition of the MacDowell Sonata. When Miss Nash had finished her program the audience was so enchanted that they refused to leave until she again responded to continued applause. She is an artist of premier rank.—*Mobile Register*.

Keokuk, January 22d, 1921.

Miss Nash is a pianist of unusual merit. She plays with the resolute attack of the artist who knows and is sure. She has a charming personality, brilliant technic, excellent tone, intellectual perception and sincerity. Every number was presented with mastery that defied all of the difficulties of the composition. The concert was artistically perfect to the minutest detail.—*Daily Gate City Democrat*.

Cleveland, January 10th, 1921.

Miss Nash offered an interesting list of pieces with Chopin's rarely heard B Minor Sonata, and there was much to commend in her beautiful work. There is vigor in Miss Nash's playing and fine intelligence. She possesses, too, abundant technical resources.—*Cleveland Plain Dealer*.

Direction:—EVELYN HOPPER
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Chickering Piano Used

Give Recital for Benefit of Mme. Selma Howard

For the benefit of Mme. Selma Swanson Howard, the Swedish litterateur, who is ill, a program was given under the auspices of the American-Scandinavian Foundation, on Friday evening, April 1, at the home of Mrs. Henry G. Leach, New York, by Greta Torpadie, soprano; Augusta Tollefsen, pianist, and Carl H. Tollefsen, violinist. Mme. Tollefsen revealed fine pianistic skill in two groups of compositions, including Schumann's "Aufschwung," Leschetizky's Arabesque, the C Sharp Minor Waltz of Chopin and the Ole Olsen "Papillon." She was heartily welcomed and encored. Mr. Tollefsen's playing of the Schubert-Wilhelmj "Ave Maria" and Hubay's "Scène de la Czardas" disclosed mastery. Miss Torpadie delivered a group of seven Scandinavian songs by Alnaes, Backer-Grøndahl, Stenhammar, Sibelius's epoch-making song "En Slända," and "Three Swedish Folk Melodies," harmonized by A. Walter Kramer. Her singing was exquisitely wrought and won her rounds of applause. Mrs. Louis H. Smith played her accompaniments admirably.

"American Organ Monthly" Completes Its First Year

A really happy birthday celebration was that of the *American Organ Monthly*, which with its March number completed its first year. Published by the Boston Music Company and edited by Edward Shippen Barnes, the periodical has aimed to meet two chief needs, that of progressivism and that of practicality. The organ music which it has been the medium of introducing to the public has been chosen with the idea of meeting these needs and being at the same time interesting. Similar aims have guided the editing of the reading matter. Although there have naturally been some dissenting voices, the editor shows justifiable pride in reporting that most of the subscribers have voiced their approval of the aims and achievements of the paper.

Land to Sing at Keene Festival

Another artist engaged for the Keene (N. H.) Festival is Harold Land, baritone, who will appear as soloist in Cole-ridge-Taylor's "Death of Minnehaha." He will also be heard in an operatic aria. This date is for May 19. Before filling it, Mr. Land will make two appearances at the Newark (N. J.) Festival and will appear in several concert programs.

Claire Dux to Make Her First American Tour Next Season



Claire Dux, Internationally Known Soprano, Who Comes to America Next Season

ANNOUNCEMENT has just been made by the International Concert Direction, Inc., Milton Diamond, director, of the arrangement of an American visit for Claire Dux, the celebrated soprano, next fall. The details of her appearances here are as yet shrouded with mystery. No plans for her debut have been divulged, and although it is rumored that an operatic contract has already been signed in her behalf, no

definite facts have been given out, and the management has stated its intention of withholding details at present. Mme.

Dux is a soprano of international reputation, whose brilliant career in principal opera houses of Europe has attracted the attention of both continents. This will be her first American tour.

Franklin School Plans Music Lessons at Twenty-five Cents

EAST ORANGE, N. J., April 1.—The Franklin School is planning an innovation that has excited a great deal of interest. Arrangements are being made to provide musical instruction for pupils who want lessons on string or wind instruments, by paying a fee of about twenty-five cents a lesson. In order that as large a number as possible may avail themselves of this opportunity, it has been proposed that the school furnish instruments for practice, with the provision that the pupils may purchase the instruments after a certain number of lessons.

Forty-one Appearances in One Rôle for Pierre Remington This Year

Thirty-two appearances as *Mephistopheles* in "Faust," in English, with the Sheehan Grand Opera Company, and nine in the same rôle in French, with the Aborn Opera Company, have been made by Pierre Remington, basso, this season. Engagements recently concluded for the singer are for four weeks in French opera with the Fleck Brothers, beginning May 2, and a ten weeks' tour with the Hinshaw Opera Company, beginning June 15.

Chorus and Artists to Aid Mana-Zucca at Annual Recital

For her annual composition recital, which will be given this year at Aeolian Hall on the evening of April 14, Mana-Zucca will have as her artists Sonya Yergin, soprano; Laurence L. Leonard, baritone, the chorus of the Beethoven Society, Louis Koennenich, conductor, and the New York Trio, Messrs. Guidi, Adler and Van Vliet. The last-named will introduce her new Trio. Miss Zucca will play a group of piano solos and preside at the piano in her songs.

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in their former Studio Building, 574 Fifth Avenue, of photographs of prominent artists in their various roles. The Collection includes photographs of Alvarez, Amato, Calvé, Caruso, Coquelin, the De Reszkes, Eames, Fremstad, Gadski, Kreisler, Lehman, Nordica, Scotti, Ternina.

Photographs will be sold at greatly reduced prices.

HURLBUT Returns from EUROPE

Pierre Borel, the great critic of the French Riviera, writes: "This American tenor possesses a voice and gift of dramatic expression that have been a revelation to his auditors."

"One of the most brilliant pupils of Jean de Reszke, Mr. Hurlbut has been applauded in Rome and at numerous appearances in Paris. He will sing next year in America, our ally, whom we should thank for having sent us an artist of such *grande valeur*."—L'ECLAIREUR DE NICE.



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PHILHARMONIC VISIT ENDS DETROIT SERIES

Ganz Heard as Soloist with Stransky Forces—Local Symphony Active

DETROIT, April 2.—The Detroit Orchestral Association's season closed on March 16, when the New York Philharmonic and Rudolph Ganz gave a concert at Orchestra Hall. The entire program was eminently successful but enthusiasm reached its peak after Mr. Ganz's performance of the B Flat Minor Concerto of Tchaikovsky. Mr. Stransky offered the "Pastoral" Symphony of Beethoven, the Strauss "Death and Transfiguration" and the overture to "The Mastersingers." This concert was one of the best in Mr. Corey's series.

The "request" program, all-Russian, which Ossip Gabrilowitsch and the Detroit Symphony gave on March 20, drew a huge audience to Orchestra Hall. The occasion was notable for the playing of the Detroit Symphony String Quartet, which received more applause than has been vouchsafed any soloist in the Sunday series.

The performance of the quartet on Sunday afternoon stimulated interest in the concert given by that group on the following evening and, as a result, there was a large audience at Temple Beth El for this event. The Chamber Music Society presented Olga Samaroff on the same program. With Philip Abbas she contributed a Saint-Saëns Sonata. The most popular composition on the program was a Franck Quintet in F Minor. This was one of five concerts secured for the Quartet by the Chamber Music Society in the week. Through the generosity of Mrs. Henry Sherrard, the ensemble was presented at the Central High School. Sponsored by Mrs. William Clay, it played at the Cass Technical School. Mrs. John Dodge made possible an appearance at the Eastern High School, and Miss Dyar also arranged a concert at the New Century Club. Due to the generous subscriptions of twenty-six public-spirited men and women, of whom Clara Dyar is one, the

Chamber Music Society has been enabled to devote the proceeds of the series of chamber music recitals, given at Temple Beth El, to finance its free concerts in civic and educational institutions.

Owing to the fact that March 25 was Good Friday, the last subscription concerts of the Detroit Symphony were given on Thursday and Saturday evenings. The program included the Easter Overture of Rimsky-Korsakoff, and the Symphony in D of Sibelius. Guiomar Novaes, prime favorite in Detroit, assisted as soloist and played the Fourth Concerto of Beethoven. The "Good Friday Spell" from "Parsifal" completed the program.

On March 29, the Tuesday Musicales presented Marion Rous in a lecture recital at the Y. W. C. A. Miss Rous chose for her topic "What Next in Music?" and in a captivating style discussed the modernists. Among her illustrations Lord Berners's "Funeral March for a Rich Aunt" found much favor with the audience, and Grainger's "Shepherd's Hey" was so warmly applauded that Miss Rous had to concede an encore.

The fourth Young People's Concert of the Detroit Symphony was given at Orchestra Hall on March 19. Victor Kolar conducted the orchestra and Herman Hoexter gave a talk on the percussion and special instruments, illustrated by the Overture to "William Tell," the "Coronation March" and the "Nutcracker" Suite of Tchaikovsky.

M. McD.

Bostonians Sing "Hora Novissima"

BOSTON, March 31.—The Handel and Haydn Society presented Horatio W. Parker's "Hora Novissima" on Sunday afternoon at Symphony Hall. The chorus, in its precision of attack and release, in its pliability and responsiveness, showed the effects of Mr. Mollenhauer's careful and musicianly training. As soprano soloist, Caroline Hudson-Alexander, whose voice has a beautiful and pure timbre, met with unqualified success. Sophie Braslau, heard only too seldom in Boston, was eminently pleasing. Her dark-hued, plaintive and thrilling contralto voice was heard to excellent advantage, especially in her solo, "Gens duce splendida." George Meader, a tasteful lyric tenor, and Fred Patton, an impressive bass, shared in the success of the performance. H. L.

Tour Brings Dates for Lee Cronican, Pianist, in April



Lee Cronican, American Pianist

Just across the river from Omaha, Neb., where Lee Cronican made one of his appearances last month, the "square" of Council Bluffs, Ia., was the scene of the accompanying picture of the pianist. Mr. Cronican is an American-born and American-trained artist, his studies having been begun at the age of five under Frederic C. Martin, with whom he studied harmony and counterpoint as well as piano. His first public appearance was made in 1908 at the Moravian Seminary of Bethlehem, Pa., when he played the Mendelssohn G Minor Concerto with the Lehigh Valley Symphony, Dr. Weingartner conducting. From that time until 1914, he appeared in recitals throughout Southeastern Pennsylvania and in one-composer programs in the Egyptian Hall of the Wanamaker store in Philadelphia. Later he took up the study of the organ under A. B. Jennings, Jr., whose position in Carlisle Pa., he succeeded to on Mr. Jennings's departure for Sewickley, and which he held for two years.

Mr. Cronican's first tour was made in 1914. Since then his work has taken him through all the States and every province of Canada. In 1918, debarred from active military service, he organized an orchestra of sixty-five players to provide music of the better class for the boys in the army hospitals. His present tour is taking him to Oklahoma City, San Antonio, Houston, Dallas, Fort Worth, El Paso, Denver, Salt Lake City and Butte, Mont., during April.

ABORNS GIVE DOUBLE BILL

Pupils of School of Opera Heard in "Cavalleria" and "Pagliacci"

The Aborn School of Opera last week, gave two performances of "Cavalleria" and "Pagliacci" at the Aborn Miniature Theater and the Stuyvesant High School respectively, the latter performance being under the auspices of the New York Globe. The cast of both operas at both performances was selected from pupils of the school with the exception of Victor Pranski, who was guest-artist as Turiddu, making an excellent impression both by his singing and acting.

Pupils taking part in "Cavalleria" were Felice Valbuena as Santuzza, Virginia Belden as Lola, and Mildred Hazard as Mamma Lucia. Leo de Hieropolis was the Alfio. In "Pagliacci" Elizabeth Gates, who heretofore has been heard only in small rôles, made a distinct success by her singing and acting of Nedda. Charles Premmac won applause as Canio, Mr. de Hieropolis was heard as Tonio, and Horace Sisson and Nils Erisson as Peppe and Silvio respectively. Mr. Sisson is the holder of the thousand-dollar scholarship awarded last year by Milton Aborn. William J. Falk, one of the principal coaches of the Aborn School, conducted both performances.

Florence Ferrell Heard in Lynn, Her New Home City

LYNN, MASS., March 28.—Recent appearances of Florence Ferrell, dramatic soprano, in concert with local societies,

have confirmed her in the favor of the music-loving element in this, her new home city. At the Congregational Church, a gathering of 600 heard her as soloist with the Men's Singing Club of Beverly. This program was under the local auspices of the Women's City Club. The Bach-Gounod "Ave Maria," and some Italian street songs, in which she aided the chorus, were particularly well received. A. C. Foster was at the organ, and Mrs. W. N. Heath was the pianist. Mrs. Walter A. Hall of Swampscott served as Miss Ferrell's personal accompanist. Another appearance was made with W. Kendall Harney, violinist, and Grace Winchester Holt, reader, before the Atlanta Club. Miss Ferrell gave the "Caro Nome" aria from "Rigoletto" and three song groups, with Mrs. Lucile R. Hall at the piano.

Albany Boy Violinist in Début

ALBANY, N. Y., April 2.—Earle Hummel, boy violinist and pupil of his father, Ford Hummel, made his first public appearance Thursday evening at Historical Society auditorium in a recital assisted by Charles Gilbert Spross, pianist. The youthful artist played Vivaldi's Concerto in G Minor, the Concerto in F Sharp Minor of Vieuxtemps and a group of lighter numbers. His work was the subject of very favorable comment. Mr. Spross's numbers were excellent and he also acted as accompanist for the boy.

W. A. H.

Graveure Recital for New York

April 29 will bring a song recital by Louis Graveure. The baritone's concert will be given in the evening at Carnegie Hall.

LOWELL, MASS.—Pasquale Tallarico gave an interesting piano recital before the Middlesex Women's Club, on March 28. His program included works by Scarlatti, Schumann, Mendelssohn and Chopin.

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Eugen Putnam's
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Eugen Putnam, Composer-Pianist.

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"Harold Henry leaves in September to concertize in Europe. He expects to use Eugen Putnam's 'Humoresque' on his programs while there.

"JOHN ANDERSON, Secretary to Harold Henry."

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—Roanoke Times (Va.)

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—Galesburg Mail (Ill.)

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Catholic Hymnology Definitely Advanced by Montani's New Work

"St. Gregory Hymnal," Edited by Him, Represents Fourteen Years' Labor—Shows Return to Older Church Music Standards—An Antidote to Vicious Influence of Popular Hymnals

"THE Saint Gregory Hymnal and Catholic Choir Book" is a volume of 430 pages, compiled, edited and arranged by Nicola A. Montani for use in the Catholic Church. The work has been in the course of preparation for some fourteen years, and an idea of the labor involved may be obtained by a consideration of the research work required; for included in this collection are melodies that have not before been utilized in an American or English volume. This is perhaps the first dignified and adequate collection of hymns issued for Catholic Church use. Its merits may be best judged by comparison with a certain popular work which is found in nearly every Catholic Church and school in this country and Canada and contains such tid-bits as the aria from "Lucia di Lammermoor," sung by *Edgardo* at the moment of his suicide; German student songs, Swiss and Austrian Yodler songs, "The Vacant Chair" (a popular Civil War song), "Flow Gently, Sweet Afton," "Home, Sweet Home," "The Lorelei," "When the Swallows Homeward Fly," and Russian and German national songs. An attempt has been made through the influence of various publishing houses and societies like the St. Gregory Society of America and the Auxiliary Committee to the Pontifical Institute of Sacred Music to better the conditions of Catholic Church music. About ten years ago J.

Fischer & Bro. issued one of the first decent hymnals for Catholic Church use in this country. The Rev. J. B. Young had already accomplished much toward a reform in Catholic hymnology through the publication of the Roman Hymnal, but the great mass of Catholics still preferred to dally with the old-fashioned sugary banalities.

Motu Proprio Had Small Effect

It is claimed by those conversant with the conditions in the Catholic Church that the Motu Proprio of Pius X has had little or no effect in improving the state of music in this country. The reason ascribed for this is that the present generation is imbued with the idea that music of the church should conform to the type of street-song found in such hymnals as that already cited. The taste of the majority of church-goers has been vitiated, and the pleas made by Pope Pius and his successor have fallen on deaf ears, simply because they advocate a return to the artistic type of church music, with which the present generation is out of sympathy. There is a closer connection between the cause and the effect than most persons imagine. All that is noted on the surface is that Catholic Church music in the United States is in a deplorable condition. Very few stop to consider the cause of this apparent lack of taste for a genuinely artistic type of music. What could be more uplifting, for instance, than liturgical chant as sung by the Russian Cathedral Choir, the Gregorian chant as sung by the Selesmes monks in the Isle of Wight, and the polyphonic music (mainly by writers of Catholic Church music) which used to be given by the Musical Art Society of New York and is still presented by the Schola Cantorum and other like organizations. But the congregations insist on their Giorza, their ballet-infected Mercadente, the tripping measures of Durand (no better comic-opera music has ever been penned than that found in Durand's Mass in G) and the bombastic artificialities of a host of



Nicola A. Montani, Under Whose Editorship the New "St. Gregory Hymnal" Has Been Compiled

writers who attempted to copy Mozart and Haydn and merely succeeded in grasping the outer shell of their technique.

The new "Saint Gregory Hymnal" is divided into two sections, English and Latin. In the English section are found 151 hymns, while in the Latin section there are nearly 300 hymns, motets, chants and offertory pieces. The seasons of the liturgical year are observed and followed in consecutive order in both the English and Latin portions. One of the most valuable features is the complete set of indices. Not only is the alphabetical index given, with first lines of both English and Latin hymns, but there is also a helpful classified index which enables one to find suitable hymns for any season or special feast. The chants are transcribed from the Vatican editions and are given accompaniments in keeping with their modal character. Among

the composers represented are Humperdinck, Grieg, Janowska, Webbe, Gruber, Mohr, Hassler (with arrangements or harmonizations by Bach), M. Haydn, Mozart, Palestrina, Vittoria, Perosi, Gounod, H. Isaak (also with Bach harmonizations), Schubert, Saint-Saëns, Nanini, G. Tarini, Dubois, Franck, de la Tombelle, Rheinberger, Guilmant, Ravello, and such contemporary composers as Pietro A. Yon, J. Lewis Browne, S. M. Yenn and the editor himself. An eclectic spirit is shown in the inclusion of hymns and chants from every national source. Some of these melodies date from the earliest centuries, and many are published in modern form for the first time.

The book is published by the Saint Gregory Guild of Philadelphia. This complete edition is soon to be followed by an edition giving the melody only, with complete text, and a word edition.

WILMINGTON HEARS CHOIR

Rossini's "Stabat Mater" Finely Given by Church Forces and Visitors

WILMINGTON, DEL., April 1.—Easter music in the churches of Wilmington was the best prepared and most effective of any in past seasons.

The notable event was the singing of Rossini's "Stabat Mater" in its entirety for the first time in this city. The work was excellently given by the choir of St. Patrick's Church, under the conductorship of Rev. James M. Grant, who is recognized as one of the best trained musicians of Delaware.

Members of the Philadelphia Symphony were engaged for the occasion, as were Harry Zeigler, tenor; Grace Wade, soprano, and Richard King, bass, all of the same city.

Katherine Kane of Wilmington, sang the "Inflammatus" with splendid effect. Other soloists were Mrs. Bessie Givason, Mrs. Florence McGoldrick, John Flood, William Zolpert, Joseph De Lucca, Nan Welsh, Thomas O'Neill, Mr. and Mrs. Joseph Featherstone, and Mrs. Marie Mulvena Ryan. T. H.

ALBANY, N. Y.—Eugenie Tessier, a blind soprano of Montreal, is planning to establish a studio in Albany.



To create an artistic masterpiece is one thing—to popularize it another. The active demand for the **SALZEDO HARP ENSEMBLE** is even greater tribute to its achievement than the reams of "notices" reaped on its transcontinental tour.

HARPISTS DELIGHT GREAT AUDIENCE

There was an exquisite charm about the whole entertainment that was entirely independent of and beyond the mere quaintness and uniqueness of the performance. Real music hath charms; the Salzedo aggregation presented a type of music full of the charm that cannot be expressed by mere language.

Spartanburg Herald

HARPISTS STRIKE POPULAR CHORD

When the last strains died away the audience paid its tribute that has already been mentioned. No one seemed satisfied to go. Instead there was such a hearty demand for one more thrill that the final number was repeated, and even after that there was a generous tribute of applause.

Roanoke World News

HARP ENSEMBLE IS GIVEN A BIG WELCOME

Seldom have players and music been matched so gracefully as during this concert. Whistler, the great painter, would have spoken of a living color symphony in gold and rose, added to which were the elfin-like silver voices of seven harps. A capacity house insisted upon repeated encores.

Los Angeles Examiner

SALZEDO'S GOLDEN HARPS PLAY TO LARGE AUDIENCE

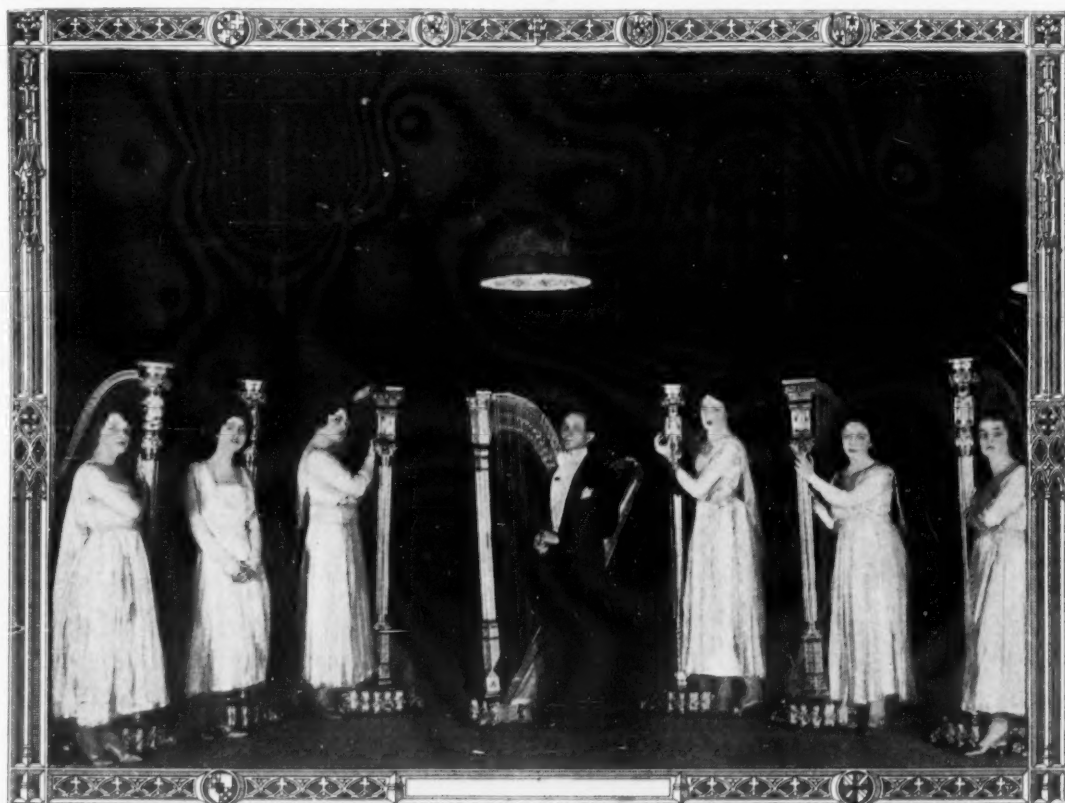
The Salzedo Harp Ensemble brought to Duluth something different, and it is interesting to see the heights that have been attained by the artist, Salzedo, with his sextet of skilled harpists.

Duluth News

AUDIENCE IS DELIGHTED BY HARP PLAYING

The numbers were exquisitely played, especially the "Sunken Cathedral" by Debussy, which was given with better musicianly effect by the seven harps than could be obtained from the piano; the half-obscured sound of the bells, the rush and sway of the water being admirably imitated. The Salzedo Ensemble players are an important addition to the musical world.

Dayton Daily News



EXCEPTIONAL ENTERTAINMENT GIVEN BY SALZEDO'S HARPISTS

With its unusualness and its wonderful artistry the concert was a great success and one which will be long remembered by those fortunate enough to hear it. It is interesting to note that scarcely an empty seat was to be found in the whole house.

Fresno Republican

SATURDAY CLUB GIVEN TREAT

It was, indeed, a feast not only of the unusual, but of real musicianly charm accorded in a delightful program. An admiring, applauding audience filled the theatre from orchestra to dome.

Sacramento Union

EXCLUSIVE DIRECTION of CATHARINE A. BAMMAN, FIFTY-THREE WEST THIRTY-NINTH STREET

Lecture-Recitals as a Factor in "Popularizing" the Classics

How Mrs. Carolyn Kaharl, Educational Director of Ampico Studios, Is Attempting to Spread Appreciation of Good Music—Importance of Approaching the Audience Properly

By HARRY LEVINE

BOSTON, April 1.—In the tremendous increase manifested in musical matters during the last few years in America, various factors have had their share. We are acquainted with the benefits of the concert hall, the opera house, the colleges, and the conservatories. In Boston, a factor is the manner in which Mrs. Carolyn Kaharl has, so to speak, "popularized" the classics.

Mrs. Kaharl's training in psychology at the Bridgewater Normal School taught her the value of the "idea of approach" in presenting a subject. Her extensive music studies, first at the New England Conservatory of Music, later with Leschetizky, Carlo Buonamici and his father, Giuseppe Buonamici, have given her a most comprehensive musical equipment. As former supervisor of music and English in the public schools of Arlington, she attained an insight into the musical needs of the younger generation of Americans.

"I find the method of approach in the presentation of a subject of momentous importance in arousing the interest of students," Mrs. Kaharl said to the writer. "My experience has shown me that the student craves an actual hearing of the great masterpieces played at the moment they are being discussed and analyzed. At times it was possible to obtain the services of a great pianist for lecture demonstrations. Very often discussion had to consist solely of theoretic suggestion. It was the disadvantages of the latter course and the advantages of the former that impelled me to seek the introduction in my lectures of an instrument that would produce at my will whatever musical example I wished to discuss.

"My experiences as educational director for the Ampico Studios of Chickering & Sons have demonstrated what an aid such an instrument can be to the furtherance of musical appreciation. At a single concert I can call on Ornstein, Levitzki, Godowsky, Rachmaninoff, Moiseiwitsch, or any of the great pianists who have recorded their interpretations on the Ampico, to illustrate my remarks about a musical composition.



Mrs. Carolyn Kaharl, Educational Director of the Ampico Studios

"The variety of possibilities in the use of the Ampico as an educational adjunct has led me into interesting channels. It was amusing to note what a profound impression it made on high school students, and even on some of the teachers, when I showed, by giving, perhaps a Chopin fantasia or waltz, how certain popular melodies were 'taken' from these masterpieces, and how the original was more beautifully developed, the treatment of the so-called 'popular' being primitive, monotonous.

"For children of the younger grades I would arrange nursery rhymes danced in character to the accompaniment of appropriate music, excellently played. Such a presentation stimulated their imagination, their interest, and subconsciously their appreciation for beautiful music."

The Value of Musical Illustrations

Mrs. Kaharl's lectures in conjunction with the Ampico at the various colleges in New England—Harvard, Radcliffe, Wellesley, etc.—have been rewarded with most enthusiastic letters of appreciation. She has avoided the "isms" and the dry-as-dust analyses of the great masters. "There has been too much talking and too little illustrating," Mrs. Kaharl

stated. "I present a few well-established facts, illustrate them generously with performances of the works under discussion, and the result is that the students' conception of music literature is clarified."

Mrs. Kaharl's educational work with women's clubs has yielded interesting experiences. She has found among the more progressive a desire to take up music from an educational viewpoint. Club leaders have remarked to her that the conventional programs, where soloists merely tickle the ears of the members, are a slow process in the cultivation of music appreciation. On the other hand, abstract music lectures are too soporific in their effect on club members. To combine interest, enthusiasm and education has been Mrs. Kaharl's special province. "My programs, consisting of reproductions of the great artists, are supplemented with explanatory remarks in which I avoid any suggestion of the mere pedantic. The great pianists are thus brought to the most remote suburb, which would otherwise have to do without a knowledge of their interpretations. It is gratifying to note what keen interest can be aroused where the educational process is so sugar-coated as to eliminate the painful aspects of dry study. For necessary variety, I introduce perhaps an interpretative dance,

a vocal soloist, or an instrumentalist."

Our talk at the Chickering headquarters of the Ampico was here interrupted by the entrance of a music teacher who had come to listen to some Ampico records. "Every day we have visitors who come to hear the interpretations of the famous pianists, whose playing is reproduced so faithfully. The reproductions are often better than subsequent performances of the artist when he does not happen to be at his best."

Mrs. Kaharl has made the Ampico headquarters a kind of musical salon where the visiting performers are entertained by the prominent musicians of Boston. Boston's reputation for stiffness, aloofness and coldness has not been an enviable one. Hence the cultivation of the human contact between the visiting artists and the musical elite of the locality will no doubt dispel the erroneous conceptions of Boston's hospitality.

WASHINGTON, D. C.—Under the direction of Mary Helen Howe, soprano, the Troubadours made their first appearance in a successful program of solo and choral numbers. Marie Howe Garziglia was the accompanist. The members are Vera Adams, Delores and Berry Bostic, Rachel Stone, Rhoda Foster, Sarah Smith, Mildred Graeber and Maggie Totten Mullens.

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Choice for Coveted Post Recalls Sue Harvard's Early Days as Singer

Soprano Who Began Career as Church Singer at Recompense of Fifty Cents Weekly Is Selected for Solo Post at Marble Collegiate Church—Ends First Season as Metropolitan Opera Artist

ENDING her fourth year as soloist at the First Church of Christ, Scientist, and the first of her four-year engagement with the Metropolitan Opera Company, Sue Harvard, soprano, finds herself measurably advanced along the road which opened for her at New Castle, Pa., when she began her career as a church singer at a recompense of fifty cents a week. Although her return to her Christian Science position next season had already been arranged for, the retirement of Caroline Mihr-Hardy as soprano soloist at the Marble Collegiate Church brought a new offer to Miss Harvard and one which she felt she should accept. Consequently, her church work next season will be done at the Marble Collegiate. Not the least of the attractions of her new position is the three-month vacation it will bring her, the longest she has had since she began her upward course in the churches of New Castle—for she sang in every church in that town before moving on to Steubenville, Ohio, at the age of sixteen. She had attained the dizzy heights of a twenty-five-dollar monthly salary when she left New Castle in search of new conquests. Three years in Steubenville gave the young singer the opportunity to try the new field of teaching.

"I had a class of seventy-five pupils, drawn from three cities, before I finished there," Miss Harvard smilingly recalls. "My departure for Pittsburgh came when I secured, at the Christ M. E. Church there, one of the only two positions for which I have ever applied; the other was my present post at the Christian Science Church here in New York, where I was chosen from sixty-five applicants. A year in Europe, then back to Pittsburgh, and finally an invasion of New York, where I made my recital debut at Aeolian Hall in the fall of 1918, brings my history down to the present.

"My engagement at the Metropolitan, by the way, as I feel free to tell you, was one of the things which have come to me uninvited. The small rôles of the Priestess in 'Aida,' that of Water in



Sue Harvard, Soprano

'L'Oiseau Bleu' and another in 'L'Amore' have been the limit of my work at the opera this year.

Opera vs. Concert Work

"It has been something new and interesting, for I had never before taken part in any but small amateur operatic performances at home. And of course operatic work has difficulties all its own to be mastered. As far as the art of singing in itself is concerned, however, concert work seems to me a truer, because intellectually more comprehensive test of an artist's powers. One of the few regrets which my Metropolitan engagement has occasioned me is the curtailment of my concert work. Of course, now that the season is ending, I am free for some concert engagements. I go to Indianapolis in April, to fill a re-engagement from last season; then I shall sing in Steubenville, and in Newton, N. J., on April 21. My opera engagement itself was the occasion of one recent concert appearance, when I took part in the Sunday night program on March 27. There's a thrill in singing before one of those gigantic audiences, with the Metropolitan Opera Orchestra to accompany you, which I suppose regular concert work can scarcely parallel. So, with one thing and another, I find even my hard work interesting, and after one has worked hard enough and happily enough, fate drops some gem like a three-month vacation into one's already brimming cup." D. J. T.

IN DEBUT, MARTINELLI AND PRIHODA STIR INDIANAPOLIS

Tenor and Violinist Make Quick Appeal in Concert Under Legion Auspices—Other Local Events

INDIANAPOLIS, IND., March 29.—Giovanni Martinelli, tenor of the Metropolitan, and Vasa Prihoda, violinist, appeared in a joint recital on Easter Sunday at the Murat Theater, being presented by the American Legion of Marion County, under the local management of the Bradford Mills Concert Direction. Both artists were heard here for the first time and their art made a direct appeal to the large audience in attendance. They were very generous in responding to the demands of the audience, Martinelli adding arias from "Tosca" and "Pagliacci" besides those already programmed, "O Paradiso" from "L'Africaine" and "Una furtiva lagrima" from "L'Elisir d'Amore," and Prihoda exemplifying violinistic technique in a rather unusual program for to-day, playing the F Sharp Minor Concerto by Ernst, "I Palpiti" by Paganini and Sarasate compositions. Mr. Mar-

tinelli was well supported by Emilio Roxas, while Mr. Prihoda had Asta Doubravska at the piano.

An invited audience enjoyed the organ recital given by Hamilton C. MacDougall of Wellesley College, Monday afternoon, March 28, at the Second Presbyterian Church, the Indiana Wellesley Club having arranged the concert. Mr. MacDougall prefaced the numbers by making interesting remarks concerning the character of the works, which were by Bach, Vierne, Wolstenholme, Macquaire and other well known organ composers.

On Wednesday afternoon following the usual program of the Matinée Musicale, in charge of Mrs. La Fayette Page, the participants being Mrs. Roy Hunt, Mrs. James Hurt, Mrs. J. L. Elliott, Mrs. Frank Edenharter, Ethel Moore and Ann Parkens, the election of officers was held, resulting as follows: President, Mrs. La Fayette Page; vice-president, Mrs. Hugh McGibeny; secretary, Mrs. R. R. Batty; treasurer, Ida Belle Sweeney, and corresponding secretary, Franc Wilhite-Webber. P. S.

SAMAROFF IN WASHINGTON

Pianist Presents Lecture-Recital of Beethoven Works

WASHINGTON, D. C., April 2.—T. Arthur Smith offered a novelty here in presenting Olga Samaroff, pianist, in a lecture-recital of Beethoven sonatas. The artist selected Opus 49, Nos. 1 and 2, Opus 57 in F Minor, and Opus 110 in A Flat, each composition being prefaced with illuminating remarks. So insistent was the applause that Mme. Samaroff added several encores.

Mr. Smith is already making plans for next season. He will offer an orchestral series composed of one concert each by the Philadelphia Orchestra, the New York Philharmonic, the Cincinnati,

the Detroit and possibly the Chicago Symphonies. By popular demand he will continue the Ten Star Series and will offer another novelty in a joint sonata recital by Ethel Leginska, pianist, and Hans Kindler, 'cellist. W. H.

Graveure Gives Recital in Kansas City

KANSAS CITY, KAN., April 3.—Louis Graveure, baritone, was heard here recently in recital at Atkins Hall by a capacity audience. Mr. Graveure offered a program of songs and operatic arias and was greeted with prolonged applause. He was especially successful with Wolfgram's aria from "Tannhäuser," the "Toreador Song" from "Carmen," and the Prologue from "Pagliacci." E. F.

Alfred Boswell

Pianist

TOWN HALL

MONDAY EVENING, APRIL 18TH

PROGRAM

I	
Organ Prelude and Fugue in E Minor	Bach-Busoni
Organ Choral Prelude	
II	
7 Preludes—Op. 28	Chopin
Prelude discovered in 1918	
Ballade—F Minor	
III	
(a) Serenade—Op. 15 No. 2	Emile R. Blanchet
(b) Impromptu Op. 27 No. 3	
(c) "Turquoise" Op. 18	
IV	
Danse Espagnole	Granados
Sevillanas	Albeniz
Etude—Leggerezza	
Etude—Harmonies du Sol	Liszt
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TOUR JANUARY TO JUNE

A letter concerning his tremendous success in Havana:

Dear Mr. Bartik:

It is with regret that we have seen the Kubeliks and Augleras depart. If their engagements in the U. S. had permitted it, we would gladly have given our public the opportunity and the treat of hearing 4 or 5 more concerts. Our phone is continuously ringing with inquiries about "when does the next Kubelik concert take place?"

Words are insufficient to describe the success of these concerts and as we have already cabled you details of the first three when we notified you about the fourth, or extra one, we will tell you something about the latter.

Kubelik, whom the press in general has proclaimed supreme, received an ovation such as no other artist has ever received before in

Havana, and our Club, as you know, prides itself on the fact that it only presents stars of the first magnitude. The box office even at the extraordinary low prices of a "Popular" Concert, and with admission gratis to the highest balcony, which our Club always concedes to the poor class as an educational measure, beat all previous records. Artistically the success of these concerts excelled our dreams, socially the Kubeliks and Augleras have left only friends behind them in Havana and economically we are more than satisfied with the result. If a return engagement is possible for next season, please let us know in time.

Yours sincerely,

Sociedad Pro-Arte Musical,

Maria Teresa G. de Giberga, President.

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METROPOLITAN OPERA HOUSE BUILDING, 1425 BROADWAY, NEW YORK

GATTI'S FOLK UNITE IN BENEFIT PROGRAM

Metropolitan's Emergency Fund Gains by Special Matinée Performance

Three conductors, a score of the artists of the company, the chorus and the orchestra of the Metropolitan united in a special matinée performance Monday afternoon, March 28, for the benefit of the Opera Company's Emergency Fund, presenting acts or scenes from four operas.

First of the succession of operatic fragments was Act III from Rossini's "Barber of Seville," in which Rafaelo Diaz assumed, for the first time, the habiliments of the Count of Almaviva, his companions in fun being Cora Chase, de Luca, Jose Mardones, Louise Berat, Malatesta, and Audisio, familiar

in their respective rôles. Mr. Papi conducted.

Next was Act I from "Pagliacci," with Morgan Kingston substituting at the eleventh hour for Giulio Crimi, who was called out of the cast so as to be available for Gigli's rôle in "L'Amore dei Tre Re" in the evening. His singing of "Ridi Pagliaccio" provoked a storm of applause. In the cast with him were Florence Easton, Amato, Paltrinieri and Laurenti. Mr. Moranzoni conducted.

The first scene from Act IV of Verdi's "Il Trovatore"—the scene of the "Miserere"—again called upon Mr. Kingston to do tenor duty, with Frances Peralta as *Leonora*, Renato Zanelli as *di Luna* and Audisio as *Ruiz*. Zanelli's singing was particularly admirable. Mr. Papi conducted.

Concluding the performance, the "Inn Scene" of "Carmen" (Act II) was sung by familiar principals, including Geraldine Farrar, Mary Mollish, Frances Ingram, Harrold Whitehill, Leonhardt, Paltrinieri and Martino. Mr. Wolff conducted.

Richard Hale Ends People's Institute Concerts

On Sunday evening, March 27, the last of the series of concerts given by the Music League of the People's Institute in Cooper Union, was devoted to American piano and vocal music. Richard Hale sang a group of Negro Spirituals and besides having to sing two encores, was recalled five times. The audience was still applauding when the young baritone left the hall to sing at another concert at the Vanderbilt Hotel. Mr. Hale, who is an artist-pupil of Oscar Saenger, sang in Bridgeport on April 1, in Troy on April 8, and sings in Portland, Me., on April 15, in addition to his recital in Aeolian Hall, April 12.

Leopold Makes Two New York Appearances in One Day

Ralph Leopold, American pianist, filled two concert engagements on March 20. The first was at a private musicale at the residence of Mrs. Richard T. Wilson, where there was a gathering of many prominent persons. His numbers were Allegro from Sonata, Op. 53, by Schytte, Nocturne in D Flat by Chopin,

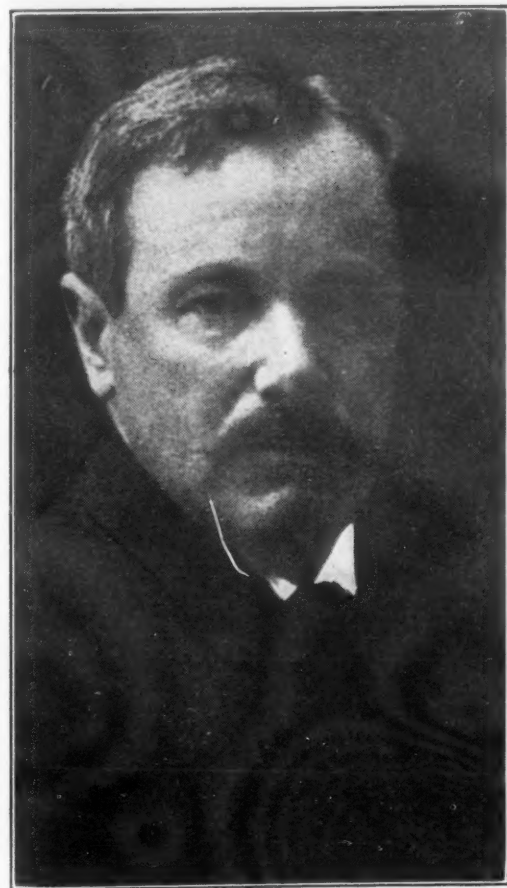
"Papillon" by Olsen, Nocturne for the left hand by Scriabine, "Music Box" by Sauer and "Ride of the Valkyries" by Wagner. He was assisted by Frank Pollock, tenor, and Miss Fellows-Gordon, soprano. Immediately after the concert, Mr. Leopold left for the De Witt Clinton auditorium where he played in the *Globe* concert to an audience of 2500, receiving probably the biggest ovation he has ever had in New York. Other artists on the program were Dorothy Francis, soprano of the Chicago Opera, and Albert Vertcham, violinist.

De Jong to Fill Dates Abroad

Marinus de Jong, Belgian pianist, who has been concertizing in the United States, is to sail for Europe on April 15, to fill engagements abroad. His European dates will take him through Portugal, Spain, France and Belgium.

St. Louis, Mo.—The sixth City Club musicale featured Alma Wibbing, soprano; George Deveraux, pianist, and the St. Anthony Choristers, in a nicely balanced program. P. E. Conroy presided.

Svecenski to Teach During Summer at His New York Studio



Louis Svecenski, Prominent Violin Master, Formerly Viola of the Kneisel Quartet

Following the interest displayed last season by many teachers of violin anxious to come to New York to study in the summer months with a teacher of high standing, Louis Svecenski, of the faculty of the Institute of Musical Art and for many years the highly prized viola of the Kneisel Quartet, has decided again to teach this summer at his New York studio in West Eighty-fifth Street. Mr. Svecenski will teach dur-

ing the months of June, July and August. In addition to the work he will accomplish with teachers, he will also instruct string players in chamber music playing, given them the benefit of his experience of many years, during which he was active in the famous Kneisel organization.

NEW YORK CLUBS MEET

State Federation Holds Musicales and Reception

The April Forum of the New York State Federation of Music Clubs was held March 28 in the Pennsylvania Hotel under the direction of Mme. Edna Marione, first vice-president of the organization. Guests of honor were Mme. Clara Novello-Davies and Mme. Marguerite Sylva. About 160 guests were present. The program comprised music numbers, and an address by Gertrude Borchard, of the Bureau for the Advancement of Music. Her topic was "Music Memory Contests."

The music of the program was given by Alice Bracey and Elvin H. Schmitt, pianists from the Frank LaForge and Ernesto Berumen Studios; Elizabeth Thorne Boutelle, who gave a group of her own compositions; and Antonio Rocco, tenor.

Dates of Federation Contests Announced

The young artists' contests in voice, piano and violin of the New York State Federation will take place at Aeolian Hall on the mornings of May 3, 4 and 5, under the direction of Sada Cowen. On the following day, May 6, the winners of the contests held by the New York, New Jersey and Connecticut Federations will compete under the direction of Hortense d'Arblay, president of the Empire District. The winners in the district contests are listed to go to Rochester for a gala contest on May 10, during the annual convention of the New York State Federation.

Present Daisy Jean with 'Cello

A genuine Italian 'cello, a Bonini Celli which bears the date of 1741, has been presented to Daisy Jean, the Belgian 'cellist. A concert engagement is taking Miss Jean to Buffalo on April 18.

ELIZABETH SIEDOFF

American Pianist



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Programs

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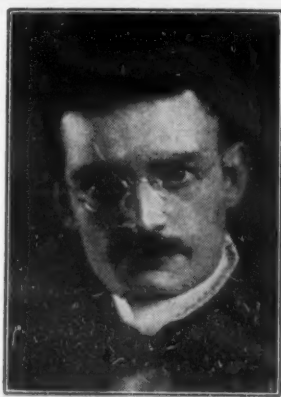
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PAUL SHIRLEY

VIOLA D'AMORE SOLOIST

RECITAL, CARNEGIE HALL, PITTSBURGH

"The enjoyment of the lovely instrument was due to the accomplished and most sympathetic performance of Mr. Shirley, who is an artist we are very glad to know. His technical equipment is solid, and apart from the fullness and steadiness of his tone, his harmonics and double-notes should be mentioned. His interpretations, in the range his program called for, were convincingly sincere, with an admirable sense of style."—GLENDINNING KEEBLE, in Pittsburgh Gazette-Times.

Management: Haensel and Jones, Aeolian Hall, New York

Success of ESTELLE LIEBLING

with

CINCINNATI SYMPHONY ORCHESTRA

Eugene Ysaye, Conductor

Estelle Liebling, Soprano, Charms Throngs with
Soprano Solos

A particularly well-chosen program, and an interesting soloist from New York, Estelle Liebling, combined to furnish an extremely satisfactory afternoon's musical diversion. Miss Liebling's name is one to command respect, coming from a family whose musical distinction is a matter of national recognition. Miss Liebling was given the cordial welcome which her position and attainments justify. In her two arias and in the group of songs, she displayed the art of the coloratura singer developed to a high degree of proficiency, as well as much artistic skill, and a most agreeable quality of voice.

—Cincinnati Commercial Tribune.

The soloist of the day was Estelle Liebling, a dramatic soprano, whose voice is very appealing in the middle and upper registers, and approaches contralto quality in the lower compass. She displayed a great degree of dramatic temperament.

—Cincinnati Enquirer.

Miss Estelle Liebling was much applauded for her two arias, and for her group of songs.

—Cincinnati Times Star.

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1400 Broadway, N. Y.

Convent Was Stepping-stone to Metropolitan

Mary Mellish Indebted to Musical Influences of Her Education for Operatic Ambitions—Building Foundation of a Career by Doing One's Own Technical Drudgery—Got Her First Chance While an Oratorio Chorister

"BE a thoroughly prepared musician." Such is Mary Mellish's answer to the question, "What would be your first advice to young singers hoping to make a career at the Metropolitan?" The soprano, three seasons old in opera, herself sees the humor of her advice; for she continues, "That doesn't mean that thorough musicianship is the only key to unlock the doors of the Metropolitan! And it doesn't mean, either, that singers have not made big careers who have not been notably ignorant of the scientific basis of their art. What it does mean is that such knowledge is a very substantial aid, and, in my own case, I cannot conceive winning even so much as I have without it." To make her statement complete Miss Mellish ought to have added that her own case has been exceptional from the beginning. The first check she ever got for her professional services came from the Metropolitan Opera Company. It was

not, however, for an operatic performance.

"I often look back gratefully to the musical influences of my education," Miss Mellish says reminiscently. "I am a Catholic and I was brought up in a convent. Many of the nuns who were my teachers had been sent there as girls themselves; had, as it were, fallen in love with the quiet, contemplative life of the convent, and so had taken the veil. Those who were musicians were thorough mistresses of their art. They loved it with a deep, steady passion which knew no commercial motive. The consequence was that no girl, however unmusical she might be by nature, could live with them without learning a certain respect for the art of which they were such loyal votaries, while the case of girls who had a natural gift for music was even happier—they had music before their eyes as a way of life, not a crippling routine of lessons and practise.

A Conventual Prodigy

"I was considered something of a prodigy, and to me fell the happy labor of playing at all the services. A year or so ago, when I received a hurry call to appear as soloist at a Catholic service, I had to laugh at the question, 'Do you know the service?' Why, I could follow it backward and blindfolded! That experience of my girlhood was one of the happiest of my life.

"My parents, like so many parents of so many other girls, simply could not conceive the stage as a career for any respectable female creature, and consequently it did not occur to me as a possible career. But I early had experience of its fascinations, and for this again I am in the debt of my convent education. Little plays were part of our regular activities, and it was a coveted distinction to be chosen for a part in them. When I was so chosen, I seemed to have attained the seventh heaven at a single leap. It was some terribly moral little play, I scarcely remember now what; but it was fun all the same.

"Of course after I came out of the convent and married, I still kept up my music, but in an entirely private way. I did not have enough money to think of making a stage appearance as one would buy a sable coat, simply as a decoration for my self-esteem. I never even felt justified in hiring an accompanist by the day to do the dirty work of a sing-



Mary Mellish, Soprano, of the Metropolitan Opera Company

er's preparation for me. I simply sat at my piano and worked out for myself the songs I loved, and not songs only, but the general classics of musical literature. Personally, I simply cannot understand how singers who have not thus broken themselves to the primary technicalities of music can attack a career with any confidence.

Time-beaters at the Metropolitan

"Do you know that it is not an uncommon thing to see artists on the Metropolitan stage beating time as they sing? How is it possible to give a convincing counterfeit of love-making when you have to keep one eye fixed on the conductor, to follow the beat? It just isn't! At least that is the way it strikes me, after seeing several such singers come and go, even during my short time at the Metropolitan. Anyone who says American singers don't have a full and fair chance there either doesn't know what he is talking about or is afraid of work. I am a firm believer in work, and I become a firmer one with every new day at the Metropolitan. Look at the case of Marie Sundelius. I can remember when some of us used to whisper to each other behind the scenes, 'Mr. Gatti simply doesn't know what a treasure he has in her.' But he did

know, all the while; and doubtless she is a better artist to-day than she would have been if that very astute gentleman had accorded her a too facile recognition.

"It was the resolution to devote my pocket money to vocal study instead of to matinees and ice cream sodas that finally opened the way to a career to me. I joined the chorus of the Oratorio Society and was one of several members chosen from it to aid the chorus of the Metropolitan Opera Company in a performance of Beethoven's Ninth Symphony at one of the Sunday evening concerts conducted by Toscanini. I received twelve dollars for that appearance, my first and really my most precious professional fee." D. J. T.

MME. TAS, IN RECITAL, SHOWS RIPE VIOLIN ART

Major and Minor Works of Program Are Finely Interpreted—Introduces Piece by Mr. Jacobi

Helen Tas, in her recital at Aeolian Hall, on Monday evening, March 28, once more displayed the seriousness of her art in a program of violin music that touched a high level. Finely varied was it, too, opening with Brahms's Sonata in D Minor, which she played with deep penetration. Only in the golden Adagio in D Major did she lose something of the profundity of this music, due rather to a somewhat too quick tempo, rather than to any failure to grasp the meaning of the composer.

Last season at one of her recitals Mme. Tas rose to heights in the Chaconne of Bach. This time she invested the same master's Sonata in G Minor for violin alone with a rich and unerring musicality, bringing out the weaving of the voices in the stupendous fugue most successfully. Her shorter pieces were engaging, Schumann's little played Fantasy Piece, Op. 73, Tchaikovsky's "Sérénade Mélancolique," played beautifully and without cloying sentimentality, for which one was grateful, and a lovely Prelude by the gifted young New York composer, Frederick Jacobi. This piece, which received its first performance on this occasion, is dedicated to Mme. Tas and is an individual and fragrant bit of dual violin impressionism. There is in it a tang of the Ravel of the "Mother Goose" Suite. It was so much admired that Mme. Tas had to repeat it. Later she played the familiar Pugnani-Kreisler Prelude and Allegro, a delightful Scherzo by Edwin Grasse, Kreisler's "La Gitana" and the Polonaise in D of Wieniawski. There were extras at the end of the program, of course.

Mme. Tas has genuine quality in her playing. Her performances have distinction and are the expression of an artist who devotes herself to the message of the composer, be he great or small. Her tone was voluminous, her technical skill worthy of high praise. After every group she was recalled a number of times by an audience that included many distinguished musicians.

Coenraad v. Bos, at the piano, played the accompaniments with his usual skill.

Phillip Gordon Successful in Wagner Transcription

Phillip Gordon has been using the Wagner-Liszt "Tannhäuser" Overture on his tours, and reports from the cities where he has presented it in the recent Ampico recitals indicate that it has been one of his most successful numbers. Another successful work on Mr. Gordon's programs has been the "Pow-wow Indian Dance" from the "Five American Indian Dances" of Eastwood Lane. The pianist plans to include "The Mood of a Mandarin," by Henry Souvain, in programs of the near future.

WASHINGTON, D. C.—Elizabeth Campanole, soprano, with George Wilson as accompanist, was the assisting artist at the March civic organ recital at the Central High School by Edith Athey.

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NEW YORK, APRIL 9, 1921

DISTANCE LENDS ENCHANTMENT

"They are all wonderful until they come to America." This was the comment of an attaché of the Metropolitan Opera House when the name of a famous French tenor who has specialized in Wagnerian parts was mentioned by an enthusiast as a singer who should be on the Metropolitan's roster of artists.

This bit of sarcasm implied that American operatic audiences are more critical than audiences elsewhere in the world, and that singers who are accepted abroad as first rank artists are not, necessarily, to be regarded as first rank artists here. No very long memory is needed to call to mind artists who have come to this country with the best European reputations and who failed to create any real stir here. There have been several "voices of the century" which did not so much as establish themselves among the voices of a season.

Only in a few instances has there been a lingering feeling of doubt afterward as to whether American audiences had taken the true measure of an artist, even though subsequently he or she climbed to new pinnacles of admiration abroad. Among these few exceptions may be mentioned Chaliapine, the giant Russian bass, who doubtless would be hailed to-day with more enthusiasm than he was a decade ago. Then, he was considered a singer of one part—*Mefistofele*—and there even was resentment over the brand of comedy he endeavored to inject into "The Barber of Seville." It was not until later that he set Paris and London agog with his characterizations of leading rôles in the Russian operas.

Not many others who once failed to establish themselves in this country are in the position of Chaliapine, whose later achievements probably would have more to do with the size of his audiences than his Metropolitan appearances of ten years ago, if he were to decide to return. For any one of a dozen other prominent artists who might be named as having failed

during their first visits to America to create the furore expected of them, this country cannot be said to offer a very inviting field.

Of the great singers on the other side still unknown to American audiences, there remains, of course, the veteran Battistini. There is, or was, Anselmi, the tenor, whose name has not figured in cable dispatches for some time. In Paris is Paul Franz, now in his prime, concerning whose prowess much has been heard. These and others have their champions, extolling their virtues as singers and artists, and urging they be invited to this side.

Yet, in view of past experience, it is not to be wondered that European fame of itself no longer fires an insatiable desire to hear any particular singer. With respect to any overseas celebrity, the public is likely to echo that remark—"They are all wonderful until they come to America."

KISSING THE CONDUCTOR

Just what progress for American music was represented in two tumultuous scenes which marked the farewell of Willem Mengelberg has not been made clear. Kissing the Conductor may be acceptable as an indoor sport, or may even be classified as an art, but its part in the popularizing of the classics is not obvious, unless the idea of uniting movies with symphonies is to be gone one better and every orchestral concert so arranged as to include a game of post-office or clap-in-and-clap-out.

If symphonic music is to be regarded as a prelude to osculation, conductors should be engaged for their good looks and their ability to give and take, with a smack for all comers, young or old. They should be given special training, perhaps in young ladies' seminars, for their duties would require a technique quite different from that which at present suffices in the leading of an orchestral band. Speed as well as efficiency would be imperative, and to handle a given throng of feminine idolators with the requisite dispatch there should be several associate or assistant conductors expert in the art of shouting out that "Line forms on the right," and "Step lively, please."

These need not be permitted to join in the osculation, any more than an associate or assistant conductor in these times is permitted to conduct.

A definite hour should also be set, and duly advertised in advance notices, at which time the kissing bee should begin, irrespective of whether the program has been completed. This would enable subscribers for the season to get the full benefit of their tickets without having to listen to any of the music.

MUSIC'S PART IN THE PLAY

Music, or what masquerades under that holy name in our theaters, has long been in a sad way. Take the tinkling entertainment which is commonly given prior to the rise of the dramatic curtain and subsequent to its fall—to that music which is commonly termed the overture and the entr'actes. Why is it so almost inevitably dull, so hopelessly barren, so deliberately emptied, one might say, of all dramatic effect? There are sound financial reasons for limiting the size of theatrical orchestras; there are even sounder reasons for seeing to it that the selections performed are consonant with the spirit of the play. No one can legitimately complain if a potpourri of ragtime airs serves as the introduction to the syncopated measures of a farce. But if "light" music is appropriate and necessary before light comedy and farce, why should not "heavier" music be considered appropriate and inevitable as an introduction to its dramatic analogue?

To some extent and in various quarters the problem has been partially attacked. Admitting, however, that the size of a theater's orchestra is circumscribed sharply by circumstances, and that few plays deserve much better than they get, there still seems extensive room for improvement—improvement such as lamentably few managers have bothered to consider at all.

John Drinkwater, the English playwright, in last week's issue of *MUSICAL AMERICA*, pointed out the very definite rôle of music in the play. The absurdities of "incidental music," he said, belonged to the past. But unfortunately these absurdities survive. The production of Barrie's "Mary Rose," however, furnished a striking example of what can be done with music, seriously applied to the purposes of the drama. If producers would give careful attention to the possibilities of music, they would vastly heighten the dramatic success of their plays and greatly lessen the pains of music-lovers who frequently attend those plays. Only a little thought and imagination are needed to spare the musico-dramatic public the torture of listening to what Ruskin, in another connection, once called "a soulless, sapless, tuneless doggerel of sounds—an eternity of nothing."

Personalities



Anna Fitzu Gives First-Hand Information of the Far West

The Pacific Northwest is famous for its mountains, its lakes, its tall trees and its scenic highways, and Anna Fitzu, the operatic soprano, who has been singing with the San Carlo forces, has found time to get acquainted with some of these Western beauty spots. The photograph shows Miss Fitzu, with Miss Dorenbecker, on the Columbia River Highway, near Portland, Ore.

Lazzari—The Alpha Chapter of the Sigma Alpha Iota Musical Sorority at Ann Arbor, Mich., has added the name of Carolina Lazzari, the Metropolitan contralto, to its list of honorary members. Miss Lazzari, who has made signal strides in her art since her first appearance with the Chicago Opera Association four years ago, has lately come under the management of the Metropolitan Musical Bureau.

Gallo—The problem of high rentals and profiteering landlords has been solved, so far as Fortune Gallo is concerned. He has just purchased an apartment in one of Fifty-fifth Street's exclusive co-operative houses and, after May 1, will be his own landlord. The building is equipped with a gymnasium, swimming pool and other up-to-date features, where the impresario may keep in trim for his managerial tournaments.

Althouse—That there are some tasks more difficult than singing is the conviction of Paul Althouse, the popular American tenor. Prior to a recent recital in Billings, Mont., he was the guest of honor at a luncheon of the Kiwanis Club and was called upon to make a speech. He frankly confesses that he prefers singing to speaking, but it did not occur to him to make the substitution until his oratorical efforts were finished.

McCormack—When John McCormack returns to America from his world tour about the middle of the month, besides the \$25,000 Romney which was purchased for him in London, he will bring with him a group of Rodin statuary worth a quarter of a million dollars, three Rembrandts which he bought in Brussels, and a bust of Marie Antoinette by an unknown sculptor. The collection will be placed in his Park Avenue home in New York.

Damrosch—The close of the festival this week brought to an end Walter Damrosch's conductorship of the Oratorio Society, but he declares that his interest in the welfare of the organization is as great as ever, and suggests that a choral society be maintained and endowed by our well-to-do and public-spirited lovers of music. Mr. Damrosch's initial experience in choral conducting was at the first festival in 1881, when he was only nineteen years old, his father, Dr. Leopold Damrosch, permitting him to lead two sections of the chorus.

Flonzaley—In recognition of the services which the Flonzaley Quartet has given to the cause of French art during its seventeen years' existence, the French Government has conferred upon its individual members—Adolfo Betti, Alfred Pochon, Iwan d'Archembeau and Ugo Ara, the former viola player—the ribbon of "les palmes academiques." The quartet was scheduled to sail for Europe on April 7, where after a series of concerts in England and France, it will take a well-earned rest in Switzerland until the opening of its eighteenth season in America.

Kouns—When Nellie and Sara Kouns opened their concert tour in their home town, Topeka, Kan., recently, following a successful tour of the British Isles, their reception was in the nature of an ovation, the entire audience rising to greet them when they came upon the stage. The afternoon of the concert the two singers went to the auditorium to rehearse their program, and they had not been singing long before it was found that all within hearing had quit work and assembled outside the hall. It was not until the singers had finished that they discovered their audience.



Point and Counterpoint

THIS is "Be Kind to Animal Week," according to the proclamation of the Humane Society. Critics, please notice.

"MUTCHI wutchy, si dank das ist vobey!" murmured the famous conductor to himself in his native Siamese as he waved a final adieu to the cheering mob on the wharf.

"Am I damaged much?" he anxiously asked his personal representative.

"Not permanently," replied his aide; "a slight bite on the ear. I thought those two blondes would smother you to death with their embraces, maestro. A few minor scratches on the cheeks, a tooth imprint or two on the neck—that is all, unless you count the small piece bitten out of your left ear and the missing curls."

"Donnerwetter!" muttered the great leader, as he gazed back at the receding land and settled down in a deck-chair. "I don't object to obliging the ladies with locks of my hair and slices of my coat as mementos, but I do object to mayhem."

"Now, Fritz, as to our next season," he went on, drawing closer to his attentive personal manager, "I must insist that you arrange the matter of receptions at my concerts."

"But, maestro, has it not been arranged that the orchestra remain standing till you enter; that the men rise to their feet after each movement; that you grasp the concertmaster by the hand at the conclusion of every work; that you throw your arms around the soloist; that you bow eleven times on subscription nights, twenty-four times on popular nights and thirty-six times on request nights? Holy mackerel, maestro, what more can I do?"

"You have done fair, Hassenpfeffer, it is true," mused the conductor, "but next season we must do better. It shall be like this—get your notebook: At every concert you must have a receiving committee seated at the left of the first violins, consisting of all the other conductors in the city. In New York there will be four leaders on this committee. I shall have a four-part chorale written, in the Mahler style, of course, and these gentlemen shall sing, *a cappella*. The words, Fritz, I leave to you. They shall begin: 'Hail! Hail! Like little worms, we welcome thee, O mighty, dearest master,' or something in this vein. I am a modest man, and wouldn't dream of dictating the text."

"As I enter, the orchestra, of course, shall rise, while the trumpets flare out a fan-fare. The orchestral players will break out into loud cheering, which I shall quiet by making a brief but effective address of thanks. On popular nights I shall omit the speech. When I have finished the first movement I shall clutch the concertmaster by the hand. As the applause grows in intensity I shall embrace him. After the next movement I shall seize the assistant concertmaster and congratulate him. I shall point to the cellists and have them arise. After the first part of the program I shall call individually the wood-winds, the brass and the percussion sections, and have them arise. The audience will applaud more. Then I shall rush to the tympanist and kiss him on both cheeks—of course he will be paid extra."

"Do you know, Fritz, I begin to like the idea of coming back to America. Good people, these Americans; plain, substantial, honest music-lovers; no humbug about them. What's the matter, Hassenpfeffer? You look pale!"

"Nothing, maestro; I feel funny, here. Guess I'm seasick."

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Concerning Huneker

Question Box Editor:

Will you kindly tell me the correct pronunciation of the surname of James G. Huneker? Could you tell me the name of his second wife and if she was an opera singer? Was Mr. Huneker a Roman Catholic? Is it possible to obtain a copy of "Painted Veils"? I have all his other works.

ALICE K. SMITH.
Cambridge, Mass., March 28, 1921.

It is pronounced *Hewneker*. We are unable to furnish you the information concerning Mrs. Huneker. Mr. Huneker was a Roman Catholic. "Painted Veils" was published privately, the publishers being Boni & Liveright, New York. You might be able to get a copy. Inquire at the publishers or any of the leading booksellers for information about it.

???

The First American Composer

Who was the first American composer? Can you give me some information about him?

L. F. O.
Baltimore, Md., March 20, 1921.

Francis Hopkinson, distinguished lawyer and publicist, born at Philadelphia, Sept. 21, 1737, died May 9, 1791, is recognized as the first native composer. He began a collection of songs in 1759, and "My Days Have Been So Wondrous Free" is no doubt the first piece of secular writing of American origin. In 1788 he published "Seven Songs for the

Harpsichord or Forte-Piano" at Philadelphia, dedicating his work to Washington and claiming the credit "of being the first Native of the United States who has produced a Musical Composition." Hopkinson was a signatory to the Declaration of Independence as a representative of New Jersey. Six of his songs are published by Schmidt (1919).

???

"The Strollers"

Question Box Editor:

Will you kindly advise me where to write for a libretto of "The Strollers," a comic opera which was quite popular in New York some twenty years ago?

It was, I think, a translation from the German. CHARLES R. JONES.
New Hartford, N. Y., March 26, 1921.

"The Strollers," book by Harry B. Smith and music by Ludwig Engländer, is owned by M. Witmark & Sons, 144 West Thirty-seventh Street, New York. We doubt if you can get a libretto. They are seldom published, of these light operas.

???

Edward Horsman

Question Box Editor:

Could you tell me the address of Edward Horsman, the composer, who wrote the music for Tagore's "The Bird of the Wilderness"? I should also be grateful if you would give me the names and addresses of two other American song composers who do not make a specialty of Indian or Negro melodies.

MINNIE LOU BOTT.
Dallas, Tex., March 21, 1921.

Edward Horsman died of heart failure at his home in Summit, N. J., on July 27, 1918. Cecil Burleigh, 25 Croton Avenue, Tarrytown, N. Y. Howard Barlow, 73 West Eleventh Street, New York.



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BALTIMORE

Camille Saint-Saëns

Question Box Editor:

Will you kindly tell me if Camille Saint-Saëns is living or dead?

HAZEL MARIE TRAVERS.

Lockport, N. Y., March 1, 1921.

Camille Saint-Saëns is still living. His home is in Paris.

???

Pronouncing "Muratore"

Question Box Editor:

Will you kindly tell me whether Lucien Muratore uses the Italian pronunciation for his last name or whether, like the Comte de Castellane, he has turned it into French?

ALICE GIBBS.

Los Angeles, Cal., March 19, 1921.

Muratore uses the French pronunciation, as he is a Frenchman and not an Italian, though his grandfather was originally from Italy. The Comte de Castellane is not Italian, so he can hardly be said to have turned his name into French. The title, if we remember

rightly, was a Napoleonic one and derived from the prefecture of Castellane in the province of Basses-Alpes.

???

Martucci Works

Question Box Editor:

The critic of MUSICAL AMERICA, in reviewing Toscanini's last concert, mentions that Martucci's Notturmo and Noveletta were written originally for piano. They certainly sounded that way, so much so that I searched through Martucci's piano music at two music houses to find them, but in vain. There were several Notturmi and Novelette, but not the ones which Toscanini played. Could you give me some information concerning them, such as their opus numbers and publishers?

HENRY S. GERSTLE.

New York, March 27, 1921.

If you will write to Paolo Martucci, 257 West Eighty-sixth Street, New York, he will probably be able to give you detailed information about these compositions of his father's.

Contemporary American Musicians

No. 164
Gabriel
Engel

GABRIEL ENGEL, violinist, was born in New York City, May 4, 1894. He received his general education in the public schools of this city, and was



Gabriel Engel

graduated from the DeWitt Clinton High School in 1911. He then entered Columbia University as a Pulitzer Prize Scholar, and was graduated from there in 1915 with his academic degree. While there he organized the first brass band at the University and was leader of the orchestra there.

In music he was self-taught until 1915, when he started work under Jacob Gegna, remaining with him until 1920 and then coming under the tutelage of Cornelius Rybner, with whom he has since been.

Mr. Engel made his recital debut with signal success at Aeolian Hall, Jan. 24, 1920, following this with two Southwestern tours through Arkansas, Oklahoma, Indiana, etc., and gave his second New York recital at Aeolian Hall, Oct. 30, 1920. His first appearance with orchestra was at the Hippodrome, New York, Feb. 20, 1921, when he played the Tchaikovsky Concerto with the Metropolitan Orchestra. He has also been heard in various other concerts. In his recitals he has been the first to introduce to America the G Minor Concerto of Cornelius Rybner and also the Adagio Appassionato of Bruch. He makes his present home in New York City.

Vivifying the Master-Songs of Foster as Vehicles of Community Expression

Nelson Illingworth Demonstrates His Conception of "Swanee River" for Community Choristers
— Expressive Value of Vowel and Consonant — Visualization an Important Factor in Bringing Emotional Life to Song—Illustrating Accentuation and Dynamic Shadings of "Swanee River"

SOME two weeks ago at a gathering of musicians in New York, Nelson Illingworth, the Australian singer who has attracted attention here with his song recitals this season, listened to his first community sing. He listened to the rather desultory singing until the group sang the "Swanee River." This aroused him, and when the song was finished, having been sung in the usual traditional sing-song way, Mr. Illingworth said to the leader: "Why do you sing such a wonderful song so conventionally? It is a pity to lose so much of its meaning." Thereupon he arose as song leader, and after reading and analyzing its text he had the people sing it once more.

So impressive was this, that Mr. Bradford, field director of music for Community Service, asked Mr. Illingworth if he would not give his message to the song leaders of the country, by putting on paper what he had done during the evening. Mr. Illingworth replied that he would gladly do so, and added that he would do the same with others of the Foster songs. He said: "I am deeply in sympathy with such a movement as you have described and I think it a great one on the right lines—actual singing by all. Not only will I do as you request, and look forward to hearing the results as I visit the different centers on my recital tours, but I will also be happy to demonstrate to your people when they know that I am to visit their towns if they notify my manager beforehand."

The following is an article on "Swanee River" which Mr. Illingworth later forwarded to Mr. Bradford:

On Interpreting "Swanee River"

"The beautiful sincerity of this song has made it enduring, and therefore a classic. The text is a masterpiece of simple expression. The melody is so entirely in sympathy with the text that its contour and values express the emotional wave of the text always. Its risings and fallings are significant at every point, not to be expressed in mere loudness and softness, but with that emotional intensity which of itself includes all shades. This emotion is the first thing to be assimilated, and then lived. It will depend on how close you get to this emotional state as to how real your expression of it will be. The words describing it will freely follow and have a new significance, which the melody following later will enhance.

"The life of the word is in the vowel—but the soul of it is in the consonants. Consonants are highly expressive—so dwell on them when they will make the meaning more vivid, such as the w in 'way' and the f in the second 'far,' etc. Do not hit them, but dwell on them. This is what I mean by the mark —. The mark > is for accent, while the other marks express themselves. The breath marks are for punctuation—punctuation and articulation are the life of a work. There will be no necessity for breathing during the phrases if they flow freely and naturally. Do the work by talking, not singing—the singing will follow quite naturally later. Do not think of the melody, you already know it so well that it will take care of itself when you start to sing the text as you have spoken it.

As to the Doing

"Now as to the doing—remember that everything depends upon its being done with utter simplicity and sincerity. Your only difficulty is to disassociate

yourself from your old acceptance of the sing-song manner in which it has been sung and which has become subconscious—the strongest of all ties. This you must consciously eliminate by willing that the work be entirely new. It is the aim of every artist to express a work as though it were spontaneous and for the first time. First, talk the text through twice, and without accenting any, deliberately enunciate every syllable alike—this will give you a foundation of clarity. Next visualize—seeing everything before you do it—and then do it, still seeing it. The face and voice alike will thus show every emo-

tion. So, will that you are now conscious of an emotional state that is here—right at this very moment absorbing you. In the midst of a group of your fellows, all dejected and homesick, you are sorry for the others around you—sorry for all. Your simple soul longs for home—you feel nothing but distance—and in the mirror of your tears you see vividly—O, so vividly, the gently flowing river—the quiet plantation—the log cabin—and the old folks—O, the old folks at home. Never losing this vision, with heart overflowing, in a tremulous voice that breathes of distance, you tell:

W - AY DOWN UPON THE SWANEE RIVER,

FAR, F - AR AWA --Y;

DERES WHA MY HEART IS TURNING EBER,

DERES WHERE DE OLD FOLKS STAY.

(Then turning to your surroundings you see them dejected and describe them freely:-)

ALL UP AND DOWN DE WHOLE CREATION,

S-ADLY I ROA - M,

(Again seeing the plantation and the old folks, with quiet but intense yearning.)

STILL L-ONGING FOR DE OLD PLANTATION,

AND FOR DE OLD FOLKS AT HO - ME.

(Then the climax comes - the whole world desolate - your heart bursts out:-)

ALL THE W-ORLD AM SAD AND DREARY,

EVERYWHERE I ROAM;

(Exhausted, and too sad now for any accentuation, lingering only on the words, you turn to your fellows, and breathe quietly and sorrowfully right from your heart)

O, DARKIES, HOW MY HEART GROWS WEA-RY,

FAR FROM DE OLD FOLKS AT HOME.

March 23, 1921

Later work on the other verses on the same principle.

FAREWELL RECITALS BY MME. GUILBERT

Enchants Two Audiences Before Taking Passage for France

Two farewell recitals by Yvette Guilbert, on the eve of her sailing for France, attracted to the Thirty-ninth Street Theater Thursday afternoon and Sunday evening audiences that laughed right out in meeting and pounded their palms neither feebly nor hesitantly. The re-

citals, besides affording opportunity to hear the delectable Yvette in request numbers, remembered with glee from earlier programs, served also to show the progress which a number of her pupils have made, as revealed in several effectively arranged ensembles.

If the information which she quizzically imparted to her audience was correct, Mme. Guilbert sang "Douce Dame," a twelfth century air by Adam de la Halle, "for the first time in eight hundred years." Not that Mme. Guilbert herself has been before the public this long, but

the song has slumbered out of the reach of exploiting vocalists for that period. It had to do with a fearful lover who was beside himself with dread lest the lady's husband should return, and was presented in Mme. Guilbert's inimitable way. Bracketed with this new-old novelty were the familiar "Belle Isabeau," the irresistible "Pourquoi me Bat mon Mari," and "Dites moi si je suis belle." She also sang three of her broadly humorous "Chansons Populaire," including the favorite "Mon Père m'y Marie."

Of the several numbers by the students, one, an ensemble, "Lacemakers Song," took a leaf from Mme. Guilbert's own book in its use of imaginary needles and thread. Concluding the program were songs of Baudelaire, in which members of the school assisted the diseuse, who, in this instance, somewhat unwisely overstepped her vocal limitations. Earlier in the afternoon she humorously asked an indulgence on the ground that she was suffering with "rheumatism of the vocal cords." Edmund Rickett was the accompanist.

PIASTRO PLAYS AGAIN

Has Aid of Josef Adler in Sixth Recital at Carnegie Hall

Making his sixth recital appearance of the season, Mishel Piastro, violinist, again impressed a good-sized audience with his virtuosity and musical personality at Carnegie Hall on the evening of April 2. The one-movement Concerto in A Minor with which the program opened proved more interesting than other works of its composer, Glazounoff, which have been heard here. It is nevertheless unmistakably in the Tchaikovskyian succession. Josef Adler at the piano provided a tonally interesting as well as technically brilliant support for the violinist.

The aria from Karl Goldmark's concerto was bracketed with an "Improvisation" by Gustav Saenger which was re-demanded, and justly, for it is a work of varied melodic charms, which Mr. Piastro's performance was well designed to bring out. Other programmed numbers were an Allegrissimo of Scarlatti-Piastro; "The Lonely Wanderer," Grieg-Piastro; a Minuet à l'Antico, Seeboeck-Piastro; "Sparks," Dont-Auer; Capriccio Valse, Wieniawski, and the "Carmen" Fantasia of Sarasate.

CAROLYN CARRÉ SINGS

Discloses Soprano Voice of Good Quality in Aeolian Hall Recital

Carolyn Carré displayed a light soprano voice of good quality in a recital given on Friday, April 1, in Aeolian Hall, with the assistance of Coenraad V. Bos at the piano. Miss Carré opened her program with a group of old songs by Handel and Gluck, which she sang with understanding. Her voice was at its best in numbers of a lighter sort, like the Serenade of Strauss and John Carpenter's "Silhouettes."

In a group of French songs, including the "Chère Nuit" of Bachelet, "Conseils à Nina" of Wekerlin and Faure's "Fleur Jetée," Miss Carré displayed good diction and a capacity for intelligent shading. The program concluded with a group of songs which included "Joy," by Rihm, "At the Well" by Hageman, and "The Lark Now Leaves His Watery Nest" by Horsman. Miss Carré has a voice of good range and sound texture, and she uses it with intelligence and appreciation of artistic values. She has an engaging platform presence.

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Application for registration should be made as soon as possible. Address all inquiries to

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GEORGE FERGUSON

Sorrentino Aids Akron Clubs in Brilliant Concert



The University of Akron Boys' and Girls' Glee Clubs, Francisco De Leone, Conductor. The Photograph Was Taken at Their Concert on Feb. 7, When Umberto Sorrentino, Italian Tenor, and J. Garfield Chapman, Violinist, Were Soloists. They Are Shown in the Front Row with Mr. De Leone

AKRON, OHIO, April 1.—The recent concert of the combined University of Akron Glee Clubs was one of the most conspicuously brilliant concerts ever given here. The singing of the clubs under the direction of Francesco De Leone was excellent, their numbers including Fanning's "The Miller's Wooing" and "The Viking's Song." The

boys' glee club was encored in Bruno Huhn's "Invictus," while the girls were heard in Ricci's "The Shadows of Evening."

Mr. Sorrentino gained an unequivocal success in Italian songs by Tosti, Denza and Rotoli, the "Vesti la Giubba" aria from "Pagliacci" and some songs in English. As encore he sang the Spanish Valverde's "Clavelitos." Mr. Chapman scored in works by Ries, Van Goens,

d'Ambrosio, Tchaikovsky, Schubert-Wilhelmj and Musin, and Mr. de Leone in compositions by Grieg, Liszt and his own "An Old Dutch Dance." Owing to the fact that the first concert was sold out, the program was repeated the day after in response to the demand. It was due to the interest in music of President Parke R. Kolbe of the University that the concerts were arranged. The success was gratifying.

ST. PAUL CHORUS GIVES NATIVE WORKS

Schubert Club In Annual Event—Cortot Is Soloist with Symphony

ST. PAUL, MINN., April 3.—The Schubert Club in its annual recital of American compositions in the Joan of Arc Auditorium at St. Catherine's College, included George H. Fairclough and Leopold G. Bruenner of St. Paul in a carefully selected program of organ, vocal and choral music. Jessica DeWolf soprano, with Bessie Parnell Weston at the piano, gave works of Horsman, Dunn, Kramer, Geren, Hageman, Paul Bliss, Oberndorfer and Beach. Mr. Fairclough used organ numbers by Rogers, Barnes, Goodwin, Andrews, Fairclough and Rosseter G. Cole. Of interest were Mr. Bruenner's choruses for women's voices, organ, violin and harp, conducted by himself; the participants were Mr. Fairclough, organ; violin, Mrs. W. R. Kueffner; harp, Josephine Levin; voices, Mrs. J. L. Whitaker, Mrs. W. J. Towle, Mrs. John Seabury, Mrs. F. L. Paetzold, Mrs. W. B. Dixon, Mrs. Emil Traeger, Mrs. C. O. Krieger, Mrs. James Tucker, Mrs. Walter Holmes, Mrs. C. M. Averill, Mrs. Thomas Newman, Harriet Casady, Helen A. Harris, Carolyn Punderson, Matilda Heck, and Jennie Heck.

The appearance of Alfred Cortot as soloist with the Minneapolis Symphony in the St. Paul Auditorium marked a high point in the season's musical experience. Pianist and conductor gave admirable readings of the Saint-Saëns Concerto No. 4. The Franck "Symphonic Variations" closed the program. Chausson's Symphony in B Flat, and the Dukas "Sorcerer's Apprentice," were sympathetically presented.

The St. Paul Municipal Chorus, Leopold G. Bruenner director, was presented, March 29, under the auspices of the Department of Parks, Playgrounds and Public Buildings of the City Council, in the St. Paul Municipal Auditorium, in a production of Haydn's "Creation." The soloists were Mrs. J. L. Whitaker, soprano; Beaver Wade Day, tenor, and Howard L. Hitz, bass, all of St. Paul. A capable orchestra supported the voices in a performance at all times creditable. F. L. C. B.

Flonzaley Quartet and Edgar Schofield in Newport News, Va.

NEWPORT NEWS, VA., March 29.—Not the largest, but certainly the most enthusiastic audience of the year greeted the Flonzaley Quartet, with Edgar Schofield, baritone, as assisting artist, on March 22, as the third attraction of the

Peninsula Music Club's season. Mozart's Quartet in D, Schumann's in A and numbers by Grainger, Kramer and Speaight were offered. The smoothness of tone, the unity of ensemble which are the attributes of the work of this admirable organization made so deep an impression that recalls were innumerable and the quartet was forced to respond with several extra numbers. Mr. Schofield sang with intelligence and impeccable style, especially in a group of Burleigh's Negro Spirituals. C. F. L.

CLUBS SUPPLY BULK OF SAVANNAH MUSIC

Huntingdon and Philharmonic Forces Give Programs—Signs of Healthy Musical Progress

SAVANNAH, GA., March 27.—Following the recent recitals of Rosa Ponselle and Florence Macbeth in this city, local forces have offered the greater part of the musical happenings.

Club concerts here have been especially numerous and meritorious.

The music department of the Huntingdon Club, has devoted its meetings to music of different nations under the leadership of Mrs. J. J. Gaudry, Florence Colding, Mrs. Blinn Owen and Mrs. A. F. Carr. The morning study class of the club has so far had splendid meet-

ings two Fridays of each month with Mrs. W. H. Myers, chairman, ably assisted by Mrs. J. J. Bouhan.

The Annual Musical Tea of the Huntingdon Club brought an enjoyable program arranged by Mrs. J. L. Jackson.

The mid-winter concert of the Philharmonic Club presented the best program yet given by this splendid organization under the capable leadership of Blinn Owen.

The church choirs are making great strides in the character and quality of their music. The Independent Presbyterian Church has recently installed an excellent organ and has a splendid quartet of singers. Mrs. Worth Hanks is organist and director. Choirmaster Roberts has gathered together the best choir possible, and during the Lenten season, with augmented choir has been giving various works, including Mendelssohn's "Hear My Prayer," Gounod's "Gallia," Rossini's "Stabat Mater" and Stainer's "Crucifix." The only boys' choir in the city is that of St. John's Episcopal Church, under the direction of William Brookes Reeves; forty men and boys compose this choir which is excellent from all standpoints.

One of the healthiest signs of local musical times was the concert given by the High School Glee Clubs recently, conducted by Grace Cushman, supervisor of music in the public schools. Mrs. Marmaduke Floyd assisted the youthful singers. M. T.

TOSCANINI HONORED AT TRENTON CONCERT

Italian Club Presents Him with Silver Cup—Nyredghazi and Bessie Phillips Aid Arion Club

TRENTON, N. J., March 29.—An enthusiastic audience heard Arturo Toscanini and La Scala Orchestra of Milan at the Arena recently, when the Italian Club of this city presented him with a silver loving cup.

The program was diverse enough to suit all tastes. The Beethoven Seventh Symphony was among the most effective of the heavier numbers.

Ervin Nyredghazi, Hungarian pianist, and Bessie Phillips, contralto, were the artists with the Arion Glee Club, March 23, at Association Hall. Both artists made a deep impression. Mr. Nyredghazi was recalled many times and was generous with his encores. Miss Phillips quickly established herself in the audience's favor. The Arion Club's numbers were well received. William Woodhouse conducted. H. T. M.



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PITTS SANBORN in the NEW YORK GLOBE, March 31, 1921:

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BARITONE

Wins Praise From Critics

RICHARD ALDRICH in the NEW YORK TIMES, March 31, 1921:
"Mr. Simmons sang intelligently."

GILBERT GABRIEL in the NEW YORK SUN, March 31, 1921:
"Mr. Simmons was adequate in the parts of Peter and Judas."

In Porto Rico as Well, a Diva Is Good "Copy"

Jean Barondess Recalls Her First Experience There of Newspapermen—Where a Prima Donna Always Has Jewels, and Loses Them—Soprano Recalls Beginnings of Her Career—From Law School to Vocal Studio—Received Operatic Experience Almost Exclusively in South America

A SPRING breeze was blowing nostalgia and the perfume of narcissus over Central Park and the lovely wares of the flower-vendors were drawn up in shining battalions along the curb at Columbus Circle, as Jean Barondess, alias Juanita, alias Gina, soprano of operatic and concert reputation, paced off the distance from Carnegie Hall, where she had just finished a singing lesson with her maestro, Lazar Samoiloff, to the studio of her operatic coach on West Sixty-third Street, and talked the while of South America and revolutions political and seasonal.

"I think," the young soprano remarked, "that I shall never again see a chilly North American spring without longing for South America. That, for me, is the land where the citron blooms. That is where I have got my operatic experience, almost exclusively, and it is there that I have experienced some of the greatest happiness, the richest sense of physical well-being, that I can recollect. The country is so vivid, and so long as one knows that one is not going to stay there forever, even the vagaries of the water-supply have their charm!"

"It is customary in the Latin countries to herald new operatic artists in the press as soon as they arrive. When I first went to Porto Rico and was confronted with the ordeal of an interview on landing, I found myself even more unprepared than an artist is supposed to be. I could still count the number of my operatic appearances. To go back to the beginning, it was an accident that I took up singing professionally at all. I was studying law at New York University, one of about six girls in my class, when it was decided to give one



Jean Barondess, Soprano, Who Recently Gave a Successful New York Recital

of the Gilbert and Sullivan operas, and through the shortage of women I was constrained to take a part. My voice attracted the attention of an expert whose aid we had in the production, and he told me I should study.

Gets Her First Chance in Opera

"Shortly afterward I went to Mr. Samoiloff and have been working with him ever since. It happened that when I was studying my first operatic rôle, *Santuzza*, with him, a smallish opera company which was playing here in the city found itself in need of a *Santuzza*; its prima donna had fallen ill or something, and at Mr. Samoiloff's suggestion I was tried in the part. Shortly after that I had a chance at *Aida*. All of which I wouldn't have missed for worlds, but still I could scarcely have been considered a seasoned artist when I shortly afterward went to South America for some appearances.

"The first reaction of my Porto Rican interviewer was one of disfavor at my ignorance of Spanish. I assured him, through my interpreter, that I came with only the best and kindest of intentions, despite that deficiency. I thought he had waived the subject when I saw him turning to my interpreter with a fresh question, but the progress was only from bad to worse. He was asking me how

many times I had had my jewel collection stolen. I assured him that I had never possessed such a thing. 'What! A prima donna without jewels!' That interviewer was not one of those who believe that good wine needs no bush. I could see that a prima donna without a jewel collection was like a flower without perfume to him; she might be an orchid, but it was likelier that she would turn out to be some dry and profitless weed.

In the Mind of the Interviewer

"He continued: 'Have you ever been kidnapped?'—a question less ridiculous than it may sound to Northern ears—for strange things happen frequently enough to be reckoned among the normal in those countries. But finally, when I had to own to never even having been kidnapped, he said: 'At least the Senorita has figured as co-respondent in a divorce case?'"

"I felt it impossible to continue, and next day a bare announcement of my arrival appeared in his paper.

"Aside from various changes of my given name to Juanita and Gina, plain Jean being unpronounceable to the Spanish tongue, my impresario did not consider it necessary to adapt me to my new public, and the public itself was kind enough to take me as I was and applaud my efforts. It is scarcely necessary to rehearse the steps by which advancement came to me. The Bracale company made me an offer which I was happy to accept, for it brought me wider experience and association with some of the world's foremost operatic artists.

"Here at home I have been busy with the preparation of my recent Carnegie Hall recital program and with the memorizing of a half dozen new rôles. I have had several good offers from opera companies in the States, and the decision between North and South America as the scene of my next efforts still lies with the future." D. J. T.

WASHINGTON, D. C.—Two concerts of artistic merit were given recently by Ionna Seydel, violinist; Edgar Fowlston, baritone, and Artemisa Elizondo, pianist.

Miss Loveland Starting First Tour

LoDesca Loveland, dramatic soprano from the studios of Mme. Alice Garrigue Mott, has started on her first tour, in the course of which she will fill many dates booked for her by W. E. Welch of Dallas, Tex. Miss Loveland will be heard in festival, recital and orchestral programs in Texas, the Middle West and the Southwest.

Charles Carver a Last-Minute Soloist at Hippodrome Concert

Charles Carver, basso, was requested at the last moment to sing in place of Mme. Florence Easton at the Hippodrome on Sunday night, March 13. He sang a group of three numbers with his teacher, Frank La Forge, at the piano and was received with enthusiasm.

At a meeting of the Washington Heights Chapter of the D. A. R., March 12, at the Hotel Astor, Nellie Richmond Eberhart, librettist, spoke of "Our American Grand Operas," illustrated by Constance Eberhart, soprano, and Marcella Glon, accompanist.

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LAWRENCE WHIPP RETURNS

Former City Organist of Denver Back from Studies Abroad

Lawrence K. Whipp returned to New York the week before last after spending the greater part of the year in Paris and London, where he has been studying under noted masters. Mr. Whipp, who was city organist in Denver for a time and for several years a prominent church organist there, has been engaged as sub-organist to T. Tertius Noble at St. Thomas's Church, New York City. On Sunday evening, March 27, he gave his first recital at the church and displayed his art to advantage in an engaging program. Among his chief offerings were a set of "Versets" by Marcel Dupré, said to be the greatest of living French organists, with whom Mr. Whipp studied; César Franck's A Minor Chorale, the Bach G Minor Fantasy and Fugue, and the Pastorale from Vienne's First Symphony. He also played works by Noble, Tchaikovsky, Kinder and Lemare.

Extensive Ampico Tour for Gordon

On his Ampico tour, Phillip Gordon, the American pianist, has appeared in Buffalo, Oil City, Pa.; Bloomington, Ill.; Fort Smith, Ark., and Dallas and San Antonio, Tex. During the week of April 4 he was in Evansville, Ind. Other Ampico weeks will have his playing as a feature in Springfield and Peoria, Ill., and Davenport, Ia. Mr. Gordon will open his Ampico week in Davenport with an appearance as soloist with the Tri-City Symphony on April 24 at the Coliseum, and on the following days at Muscatine, Ia., and Rock Island, Ill., when he will be heard in the G Minor Concerto of Saint-Saëns. The rest of the week will be devoted to joint recitals with the Ampico. During the week of May 2 he will be in Madison, Wis., and during that of May 9 in Hastings, Neb.

Full Calender for Mr. Wells

Recent concert dates have taken John Barnes Wells, the tenor, to Wilkes-Barre, Pa., on March 21; Albany, N. Y., on March 23; Nyack, N. Y., on March 25; Delaware College, at Newark, Del., on April 2; Akron, Ohio, on April 5; Hiram College, at Hiram, Ohio, on April 6; Warren, Ohio, on April 7; Lima, Ohio, on April 8. Other engagements call for appearances at the Edinboro State Normal School, at Edinboro, Pa., on April 13; Jersey City, N. J., on April 18; Orange, N. J., on April 19; Elmira, N. Y., on April 21; New York City, on April 25; Wilmington, Del., on April 26; Buffalo, N. Y., on April 27; Englewood, N. J., on May 3, and Orange, N. J., on May 4.

TRENTON, N. J.—The regular monthly musicale of the Trenton Conservatory of Music was held on March 22. "The Fairy Shoemaker," composed by William O'Toole of this city, was a feature of the program.

War Brought Together Members of Great Lakes String Quartet



Photo by Donald Cameron Beidler

Members of the Great Lakes String Quartet: Herman Felber, First Violin; Carl Fasshauer, Second Violin; Robert Dolejsi, Viola; John Lingemann, Cello

CHICAGO, March 28.—The Great Lakes String Quartet, which has been heard in concert through the country with singular success, owes its being directly to the war. The artists who make up the ensemble, Herman Felber, Carl Fasshauer, Robert Dolejsi and John Lingemann, were engaged in concert and orchestral work at far distant points before the war. At the outbreak of hostilities they all enlisted, and were sent to the Great Lakes Naval Training Station. Being assigned to the same company, they met, joined forces and formed this musical organization.

Of its members, Herman Felber, first violin, is a product of America. Entering the ranks of the Chicago Symphony as one of its youngest members, he retained his post for five years, appearing as soloist on various tours.

Carl Fasshauer, second violin, also had early orchestral training, being a member of the Philadelphia Orchestra before he was nineteen years old. During his engagement he made frequent appearances with leading members of the orchestra in chamber music programs, and in recital and concert.

Robert Dolejsi, the violist, made his debut in Chicago at the age of eighteen. Shortly thereafter he went to Vienna, where he became a member of the Symphony Society, and was for two years associated with Arnold Rose of the famous string quartet of that name. He was awarded the Medal of State for his prominence in solo and chamber music performances, being the only American

to have acquired that distinction. Before returning to America he won a brilliant success at the annual concert of modern composers, one of Vienna's most distinguished musical events.

John Lingemann, cellist, began his musical career as violinist and pianist, but a desire to play his present instrument led him to devote his entire time to its study. While abroad he was engaged as soloist by Mengelberg. This led to other orchestral engagements and finally to the string quartet of Sauret. Two years in England followed, then he returned to America and became a member of the Cleveland Symphony.

E. C. M.

MISSOULA, MONT.—"Robin Hood" was presented by the Dunbar Company before a crowded house in the Liberty Theater, recently.

OPERA FOR EDMONTON

Annual Visit of Gallo Forces Presents Fittiu and Other Artists

EDMONTON, CAN., March 26.—A three-day engagement by the San Carlo Opera Company in the Empire Theater, has left Edmonton musical circles feeling considerably enriched. This is the fourth annual visit of the Gallo forces, and on no past occasion have the conditions in which the operas were presented been more propitious, due to the new Empire Theater with all its excellent accommodations.

"Butterfly," the opening opera, with Anna Fittiu, brought many music-lovers from a wide area. Miss Fittiu, a guest artist with the company, provided a treat long to be remembered. Pilade Sinagre, one of the new Gallo tenors, made a satisfactory *Pinkerton*, while Stella de Mette was most effective as *Suzuki*. Other members of the company, who were warm favorites from other years, were Mario Valle, who took the part of *Sharpless*, Pietro di Biasi, Natale Cervi and Alice Homer. A newcomer was Amadeo Baldi, who was the *Goro*.

Gaetano Merola guided his orchestra safely through "Aida," "Rigoletto," "Pagliacci" and "Cavalleria Rusticana" on the succeeding days, the audiences all proving enthusiastic over each presentation.

M. H. T. A.

Frederick Haywood Issues Fourth Edition of Song Manual

The fourth edition of volume one of Frederick H. Haywood's manual, "Universal Song," which was first published in 1917, has just been issued. Volume two came out in 1919, and Mr. Haywood is now at work upon the third volume, which will be issued this month. Mr. Haywood recently made a demonstration of his system before city teachers and music supervisors at Rochester, N. Y.

LAFAYETTE, IND.—A recital was given in the parlors of the Lafayette Conservatory of Music, Lena Baer, directress, by students of Ella Beegle, of the piano department; Bernice Shelby, of the voice department, and Beulah Brown, of the dramatic art department, on March 18.

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Stephen Rathbun in the *New York Sun*: "After watching and listening to Gay MacLaren reproduce 'Friendly Enemies' at the Belmont Theater unassisted by any 'props' aside from a simple stage setting we came to the natural conclusion that Miss MacLaren is a remarkable person. It was a prodigious feat of memory and an exceedingly clever achievement."

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MINNEAPOLIS HEARS THIBAUD AND BAUER

Pianist and Violinist Appear
in Joint Program—Local
Choruses Heard

MINNEAPOLIS, MINN., April 3.—A superb recital by Jacques Thibaud and Harold Bauer in the University Armory marked the close of Mrs. Scott's series for the season. Unfortunately much of the first number, Brahms's Sonata for Violin and Piano in G, Opus 78, was lost because of latecomers. Mr. Bauer evoked loud acclaim after his solo numbers, Schumann's "Papillons" and Chopin's Ballade in A Flat, also several encores. Like admiration was expressed for Mr.

Thibaud, whose solo group included a Mozart-Saint-Saëns Andante, the Rode-Thibaud Caprice, Dvorak-Kreisler's "Slavonic Dance," Granados-Thibaud's "Spanish Dance" and Wieniawski's Polonaise in A. The program closed with the Sonata for Violin and Piano by César Franck.

The Arpi Male Chorus, under the direction of Carl Hanson, was the principal feature of an interesting concert at the Auditorium, with Albert Lindquest, Leonora Allen and Robert MacDonald as assisting artists. The main choral number was Dudley Buck's cantata, "The Nun of Nidaros," Mr. Lindquest singing the solo part.

The Thursday Musical has devoted two programs to compositions of local origin. Minneapolis composers represented were Donald Ferguson, Stanley R. Avery, Harold J. McNeill, Marion Austin Dunn, J. Victor Bergquist, William Rhys-Herbert, Willard Patton, James A. Bliss, Engelbert Roentgen. Compositions by

Gena Branscombe, John Prindle Scott, Frances Hendricks, Beatrice MacGowan Scott, MacDowell, Marguerite Mehille, H. T. Burleigh, Sidney Homer, Seneca Pierce, Homer Grunn, Carl M. Beecher, Mana-Zucca, Maximilian Pilzer and A. Walter Kramer were chosen for other American composers.

Henry J. Williams, harpist, made his twelfth appearance as soloist with the Minneapolis Symphony at a recent popular concert. His principal number was a Concert Piece for Harp and Orchestra by Pierné. Martin Richardson, a native of St. Paul, marked a recent visit home by appearing with the Minneapolis Orchestra. He was enthusiastically received and applauded for his dramatic delivery of a "Bohème" aria and "Ah, Moon of My Delight" by Liza Lehmann. The orchestral program offered Gounod's "Marche Religieuse," the Prelude and Finale from "Parsifal," and Liszt's "Liebestraum," No. 3, Rubinstein's "Kamennoi Ostrow" and Rachmaninoff's C Sharp Minor Prelude, transcribed for orchestra.

Alfred Cortot was the greatly admired soloist in an all-French program at the last fortnightly concert. F. L. C. B.

Julievna, Norwegian soprano of New York, Burton Piersol, bass, and Anton Torello, contrabass, gave the program. Miss Julievna made a fine impression, singing Handel's "Care Selve," followed by Grieg's "Way of the World," Peterson-Berger's "Iremelin Rose" and Thrane's "Norwegian Echo Song," all in their original language. Later she sang the "Caro Nome" aria and songs by Sibella, Kramer, Dagmar Rybner and Curran and was applauded heartily for her artistic performance. Extras were demanded, and graciously given. Mr. Torello proved himself a remarkable virtuoso on his instrument in works by Koussevitzki, Valls, Franchi and Bottesini, while Mr. Piersol in songs by Huhn, Finden, Clay, Damrosch, Tchaikovsky, and the "Pagliacci" Prologue was received favorably. Edith Evans Braun and Ellis Clark Hamman were the admired accompanists.

NEW ALBANY, IND.—Out of the high school ranks Director Bertram Heckel has selected thirty of the most talented players as the personnel for New Albany High School Band, which is a well balanced, well-trained body. The first concert was given at the High School Auditorium before a large crowd recently, the soloists being Paul Cullen, William Scott and Chester Irion.



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GIVE TIRINDELLI WORKS IN CINCINNATI CONCERT

Violinist's Gifts as Composer Displayed
by Local Artists—Children's
Symphony Series Ends

CINCINNATI, OHIO, March 26.—A recital devoted entirely to the compositions of Pier Adolfo Tirindelli was given at the Cincinnati Conservatory of Music March 15. The concert served to draw attention to the fact that besides being a violinist, teacher and conductor, Mr. Tirindelli is a composer of note. The various compositions performed by students from the classes of Thomas James Kelly, Dan Beddoe, John Hoffman and Mr. Tirindelli himself, demonstrated that he is endowed with rare and versatile gifts.

The outstanding number of the program was his "Ave Maria," arranged for women's voices and string orchestra. A composition of somewhat elaborate treatment, intensely dramatic, it was brilliantly interpreted with Margaret Powell as the soloist and Mrs. C. H. Williams as accompanist. Lucy De Young, contralto, and Margaret Spaulding, soprano, were heard to advantage in song groups. Edward Buck played the "Chanson Plaintive" and "Notturmo" for cello, in musicianly style. Mrs. Woodward Keen was particularly impressive in a group of violin numbers, and Louis Johnen, baritone, and Clifford Cunard, tenor, gave dignified interpretations of several of Mr. Tirindelli's most virile compositions. Mr. Tirindelli's ability to compose for the dance was demonstrated in numbers danced by Melrose Pitman. Other participants were Melya Clark, Lydia Cleary, Marion Lindsay, Jane Beats, Bernice Fisk and John Pora.

The series of four concerts for young people by the Cincinnati Symphony was brought to a close March 15, in Emery Auditorium. Thomas James Kelly officiated as lecturer throughout the series and his remarks have been in the nature of a real inspiration. The orchestra, under the direction of Modeste Alloo, assistant conductor to Eugene Ysaye, played in masterly style, and the management of the Symphony deserves great credit for inaugurating so worthy an enterprise. W. S. G.

Artists Appear Before Philadelphia
Manufacturers' Club

PHILADELPHIA, PA., March 30.—The fourth musicale of the Manufacturers' Club took place March 28, when Inga

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Students Now Enrolling for New Music School at Fontainebleau

ENROLMENT of students in the Summer School of Music at Fontainebleau, just founded by the French Ministry of Beaux-Arts, has begun. The president of the American Committee, Mrs. George Montgomery Tuttle, is in her office at 121 East Fifty-eighth Street daily to receive and consider applications of students wishing to enter. The course of study to be covered is similar to that of the Conservatoire of Paris,

and will be directed by the same teachers, and the diplomas will have exactly the same standing. The course will start on June 25 and end on Sept. 25. The students will be housed in the Palace of Fontainebleau. Arrangements have been made whereby those who are successful in gaining these scholarships will be transported to France by the Compagnie Generale Transatlantique, at a reduction of twenty-five per cent.

STOKOWSKI OFFERS FOREIGN NOVELTIES

Quilter Overture and Spanish Score by Turina Prove of Interest

PHILADELPHIA, March 28. — Leopold Stokowski observed the seasonal proprieties of Easter even with two excerpts from "Parsifal" and the inevitable but welcome "Grande Paque Russe" of Rimsky-Korsakoff. The exultant and spectacular brilliancy of the Russian music contrasted effectively with the mysticism and poetic glow of the admirably played Wagnerian numbers. Jacques Thibaud, most polished of French violinists, interpreted the "Spanish Symphony" of Lalo with unflinching grace and charm and was warmly received at the sole concert given by the Philadelphia Orchestra in the Academy of Music last week.

The conventional numbers of Mr. Stokowski's program were offset by Roger Quilter's "Children's Overture," an engaging work, employing the childhood songs of England somewhat in the fashion of Humperdinck. "Baa, Baa, Black Sheep" takes on a bucolic tenderness in this setting and "Oranges and Lemons," "Boys and Girls Come Out to Play" and "All-round the Mulberry

Bush" are the chief factors of sprightliness.

The enlivening overture was delightfully played, but no more so than the real novelty of the concert, "El Procecion del Rocio," by Joaquin Turina. The archivists were admittedly embarrassed by this number. Mr. Goepf, the program commentator, was compelled to limit himself to explaining that "Rocio" is Spanish for "dew" and that the score is descriptive of a festival held in honor of the Virgin every June in Triana, a suburb of Seville. Turina is a modern Spanish composer, reported to be a native of Valencia. His work is pictorial

WIDELY KNOWN SINGERS IN BRIDGEPORT CONCERTS

Stracciari, Lashanska and Warlich Earn Applause—Second Symphony Concert—Federation Contest

BRIDGEPORT, CONN., March 16.—Under the auspices of the General Italian committee, Riccardo Stracciari, Chicago Opera baritone, lately sang to a large audience at Poli's Theater. Stuart Ross, his accompanist, also played a number of solos. The first part of the program introduced several local musicians. Mrs. Rose Cantarera, accompanied by G. A. D'Auria; Emilia Muller, Luigi Mainiero and Raoul Romito, all vocalists.

The last of the Steinert series presented in concert Sunday afternoon, March 6, at Poli's Theater, Hulda Lashanska, soprano, and Reinhold Warlich, baritone. A well-arranged program displayed the vocal charms of both artists. The concert was well attended. Werner Josten accompanied Mme. Lashanska; Maurice Eisner played for Mr. Warlich.

The second program given by the Bridgeport Symphony with Giovanni E. Conterno conducting, realized the possibilities of the orchestra in reaching artistic heights. A cordial audience crowded the High School auditorium, registering sincere appreciation of the work of the body. John Adam Hugo, composer-pianist, was the soloist, playing his Piano Concerto in F Minor.

The contest of young musicians arranged by the National Federation of Musical Clubs was held at the Stratfield Saturday afternoon, March 19, under direction of Mrs. Frederic Monroe Card, State chairman. The winners were: Teresa Hoyt, of Darien, soprano, and

and brilliant, surcharged with vivid Iberian color. The number scored an instant success and will assuredly bear repetition. Popular dances, such as *soleares* and *seguidillas*, gipsy themes and the somewhat banal "Marcha Real," ingeniously transfigured, furnish part of the spirited melodic substance. Turina and his art are deserving of further exploration.

An uninspiring "Aida" was the Metropolitan Company's offering at the Academy on Tuesday night. The principals, most of them in the troupe's secondary category, struggled sincerely, but not well, with one of the most standardized works in the repertory.

Claudia Muzio, in indifferent voice at the outset, improved as the performance proceeded, and her art was displayed with fair effect in the Nile act and the closing scene. The rôle of *Amneris* seemed ill-fitted to the usually satisfying equipment of Julia Claussen. Giulio Crimi was *Radames*; Renato Zanelli proved a mild and light-voiced *Amonasro*. There was an adequate *Ramfis* by Rothier and an excellent *King* by Louis D'Angelo. Moranzoni conducted at break-neck speed, hinting of zeal for an early "get-away" on the midnight special for Broadway. All in all the presentation was the least creditable of the Metropolitan's local season. H. T. C.

Harold McCall, of Stamford, tenor. The latter are now privileged to take part in the national contest to be held in New York City, in May.

The judges for the contest were: George Chadwick of New Haven; Stanley Smith, dean of Yale Music School, Isidore Troostwyk, connected with the University school; Clayton Hotchkiss, supervisor of music in the public schools of Stamford; John Adam Hugo, composer, teacher and pianist of this city, and Clayton P. Stevens, supervisor of music in the public schools of this city and organist of Park Street Congregational Church. E. B.

Robyn, Mana-Zucca and Langenhan Heard in Tampa

TAMPA, FLA., March 30.—William Robyn, lyric tenor, won a distinct success here recently in a program given jointly with Mana-Zucca, composer-pianist, and Christine Langenhan, dramatic soprano. Miss Langenhan was heard to advantage in arias by Cadman and Maillart, and in a group of ballads, including several Spanish songs. Eleanor Clark of Miami, formerly from Boston, played accompaniments for the singers and came in for a share of the applause. E. S.

Helen Tas Sails for Europe

Helen Tas, violinist, will sail for Europe on the Rotterdam on April 9, for a vacation in Holland. Mme. Tas may be heard in concert abroad before returning to America.

TROY, N. Y., April 2.—Lena Geiser gave a piano recital Thursday evening at the Y. W. C. A. rooms.

NOVAES PLAYS IN CHICAGO

Pianist Offers Only Recital of Season There—Gives Unfamiliar Works

CHICAGO, March 27.—Guioimar Novaes, the Brazilian pianist, made her only Chicago appearance of the season in a recital at Kimball Hall March 20, and gave one of the finest recitals of the season. There were several high points in her recital. One of them was Harold Bauer's arrangement of the César Franck Prelude, Fugue and Variations, an unexcelled performance in breadth, beauty and musical logic. Another and contrasting high level was a Chopin mazurka, in its flexibility, grace and pulsating vitality. In the final group of the program she introduced several unfamiliar compositions. One, H. Stierlin Vallon's "Arlequin Prelude," was especially engaging. It made such an impression upon the audience that Miss Novaes was induced to repeat it. Throughout the entire recital there was much enthusiastic applause, and Miss Novaes was forced to play encores until they could no longer be counted. E. C. M.

PHILHARMONIC IN TORONTO

Hadley Leads New York Forces in Concert—Open New Organ

TORONTO, March 23.—An enthusiastic reception was given the New York Philharmonic, Henry Hadley, conducting, when it appeared in Massey Hall on March 21, under the local management of I. E. Suckling. The first number, Mendelssohn's "Midsummer's Night's Dream," appealed strongly to the audience, especially the Scherzo, which had to be repeated. Other numbers were the "March of the Knights of the Grail" from Wagner's "Parsifal"; Paul Dukas's "The Sorcerer's Apprentice" and the Fourth Symphony of Beethoven, all of which were well received. In response to repeated demands for an extra number the orchestra gave the introduction to the third act of "Lohengrin."

A recital and sacred concert were given at College Street Methodist Church on March 22, to celebrate the opening of the new memorial organ recently installed. C. Franklin Legge, the builder of the organ, pleased the capacity audience with a number of solo numbers including the Overture to "William Tell," and shorter works by Bach, Rheinberger, Meyerbeer, Schubert, Guilmant and Tchaikovsky. The choir of forty voices gave a creditable performance of Buck's "Festival Te Deum," Gounod's "Gallia" and Martin's "As It Began to Dawn." The soloists were Ada Richardson, Jeanette Stevenson, Will Ruttan and Charles P. Tidy. W. J. B.

Mrs. Gardner a Washington Visitor

WASHINGTON, D. C., March 29.—Among Easter-time visitors to the capitol has been Leila Troland-Gardner, New York song-composer and dramatic contralto. Mrs. Gardner has been busy with composing during her stay here as the guest of Mrs. Albert Cleare.



Estelle Liebling

has been engaged for the leading rôle in the "Damnation of Faust" at the Worcester Festival next October.

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BAINBRIDGE CRIST

Was born on February 13, 1883, his musical studies commencing at the early age of five. Arrived at manhood, he became a member of the bar of Boston, Massachusetts, but abandoned his practice very soon in order that he might devote his entire time to music. In order to gain the advantages of foreign study he went to Europe and worked in London, Paris and Berlin, taking up special courses in composition under the eminent Russian composer, Paul Juon, and in singing under Franz Emerich and William Shakespeare.

After completing his studies, he settled in London, but the outbreak of the war caused him to return to Boston, where he is engaged in composing, teaching, singing and coaching. During the war Mr. Crist employed his legal experience in war work, but resumed his musical activities at the earliest possible moment. The first new work from his pen was a volume of Japanese and Chinese Children's songs—a successor to his Chinese Mother Goose Rhymes, which have become so famous throughout the English speaking world. The new volume is entitled "Drolleries from an Oriental Doll's House."

Although Mr. Crist conducts a large private class at his summer home at South Yarmouth, on Cape Cod, he manages to find time to indulge in his favorite sport, sailing—and every idle moment is spent in his boat. He claims* to have but two hobbies—his family and his friends. These, together with constant reading, are his inspiration. During the long months of the New England winters he spends much of his time reading poetry and folk-lore. His favorite authors are Conrad Aiken and Bernard Shaw. The latter he regards as "the most useful gad-fly that has stung the Pharisees of our modern civilization," while he feels that the former has exploited the realms of phantasy to a greater extent than any other poet and has successfully infused his poetry with the most subtle elements of music itself.

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PLAY TITAN WORKS IN PHILADELPHIA SERIES

Flonzaleys End Chamber Music Association's Season—Last Tour of Orchestra

PHILADELPHIA, April 2.—The Chamber Music Association closed its fourth season with a fine program beautifully performed by the Flonzaley Quartet, which was especially welcomed as its appearance was postponed on two previously announced dates. The program included only two quartets, but these were giants in chamber music composition—the Brahms in C Minor and the Beethoven, Opus 59, No. 1. The Chamber Music Association is one of the organizations through which music-loving Philadelphians are able to hear good music on Sundays. The organization is composed of more than a thousand music lovers, and its private concerts are given in the Bellevue-Stratford.

Owing to the custom of not playing on Good Friday the regular matinee concert of the Philadelphia Orchestra was postponed till Easter Monday afternoon, when last Saturday night's program was repeated. Mr. Stokowski and his men are about to leave on the last tour of the season. This will take them to New York, Harrisburg and Pittsburgh, and three days will be spent in Toronto, where the orchestra will take part in the annual festival of the Mendelssohn Choir.

Under the auspices of the music committee, of which Mrs. John C. Rolfe is chairman, the New Century Club introduced several talented young artists last Saturday afternoon. Of special interest was the debut of Marcia Anderson, a colored girl, who has a beautiful voice and sings with much expressiveness. At the end of this season Mrs. Rolfe retires as head of the club musical activities, which she has supervised for a number of years. This side of the club's civic work has won high approval.

The Art Alliance, Rittenhouse Square, also welcomed a couple of interesting young musicians to the ranks of local musicdom. They were Bessie Phillips, a contralto of fine voice, and Josephine

Gemberling, a violinist of real attainments. Mrs. Langdon Warner and Elizabeth Gest were the accompanists.

Miss Phillips was heard earlier in a joint recital with Gladys Barnett, pianist, at the Academy of Music. She gave a superb group of songs by Schubert, Schumann and Brahms and later sang the big aria from "Samson and Delilah."

RECITAL AT TOLLEFSEN'S

Pupils Demonstrate Progress in Two Violin and Piano Programs

At the Tollefsen Studios in Brooklyn on Saturday afternoon, March 19, and Saturday evening, March 26, the pupils of Carl Tollefsen, violinist, and Mme. Augusta Tollefsen, pianist, demonstrated in two programs the admirable progress that they have made this season under their instructors.

The pianists were Elizabeth Murphy, Isabel Gould and Edith Roos; the violinists, Dorothy Grundy, Alice Rountree and Otto Bender. These six performed compositions by Schumann, Barns, Rehfeld, Chopin, Olsen, Moszkowski, Mendelssohn, Raff, Sibelius, Wieniawski, Rachmaninoff and Liszt.

At the March 26 event the Tollefsens presented Esther Ecklund, violinist, and Irene Nicholls, pianist, in an attractive program. Miss Nicholls played the Hummel A Minor Concerto and groups of pieces by Chopin, Lavalée, Massenet, Sinding and Saint-Saëns. Monasterio's "Adieux à l'Alhambra" was the principal offering of Miss Ecklund, followed by her playing of compositions by Taylor, Edmund Severn (his "La Bella Constatina" and "The Juggler"), Kreisler and Newland Smith.

Marcus Youmans Heard with Monroe Choral Society

MONROE, N. Y.—April 1.—Marcus Youmans, tenor, appeared as soloist with the Monroe Choral Society on Good Friday evening on a cantata by Stevenson. In addition, he sang "There Is No Death" by O'Hara, with Clarke's "The Blind Ploughman" as an encore. Mr. Youmans was received with marked enthusiasm.

Miss Barnett played cleanly and forcefully a Beethoven group and the Scarlatti Sonata in A.

At a recent banquet, given by the Art Alliance at the Bellevue-Stratford, Mayor Moore spoke briefly and Walter Damrosch delivered an interesting address. John F. Braun, well known tenor, who has been a soloist on several occasions with the Philadelphia Orchestra, was welcomed as president of the Alliance. W. R. M.

LIPKOWSKA TO SAIL SOON

Prima Donna Will Give New York Recital Before Leaving for Europe

Mme. Lydia Lipkowska, distinguished Russian prima donna, who has been engaged for the Chicago Opera Association for all of next season, will sail shortly for Europe, having been engaged for a series of recitals and concerts in the Scandinavian countries during the summer. She will be heard in a recital of unusual character in Carnegie Hall Saturday afternoon, April 9. The program will be divided into various groups, the first being Russian and the second French, and for each of these groups Mme. Lipkowska will appear in the costume of the country represented. This will be one of the costume recitals in which she will be heard in many cities throughout the country next season.

In Boston last Sunday evening Mme. Lipkowska gave a successful recital in Symphony Hall.

Full March Bookings for the Zoellners

Concerts of the Zoellner Quartet have numbered 1100 since the winter of 1912, and the players are busy adding to the list. A full list of bookings for March took them to Wichita, Emporia and Lindsborg, Kan.; Dubuque, Ia. (two appearances); Winona, Minn.; Adrian, Bay City and Berrien Springs, Mich.; Culver, Connersville and Richmond, Ind.; Naperville, Macomb and Peoria, Ill.; Columbia, Mo.; Topeka, Salina and Dodge City, Kan., and Roswell, N. M.

Martha Phillips Admired in Recital at Lotus Club

Martha Phillips, Swedish soprano, appeared on the afternoon of March 31 at the Lotus Club, New York, and was received with enthusiasm. It was the club's last "Ladies' Day" of this season. Mme. Phillips scored in the Rossini "Bell raggio" aria, which she sang with artistic finish and later in a group of songs, including Seneca Pierce's "My Little House," Buzzi-Peccia's "Gloria's Lullaby," a setting of a poem by Dorothy Caruso, and "Carry Me Back to Old Virginny." She added the Norwegian Echo Song and several extras, winning further approval for her lovely voice and art.

GALLI-CURCI ACCEPTS AID IN PLANNING OPERA ROLES

Jacques Cointi and Polacco Pay Tribute to Her Art When Chicagoans Play in Cleveland

CLEVELAND, April 2.—Galli-Curci received an unusual sort of tribute during the engagement of the Chicago Opera Association here in March.

Jacques Cointi, the well-known stage director of the Association, was discussing artists, temperamental and otherwise, with whom he has come into contact during the past twenty years.

"There are some artists, usually of the less important type," said Mr. Cointi, "who resent anything in the way of a suggestion from the stage manager. The real, the genuinely great artists, I find, consult me about everything and seem to be particularly thankful for the slightest suggestion that may be of value in making their performances better."

"Just take Mme. Galli-Curci as an example. Now there's an artist who knows everything about her rôles, yet she has asked me frequently for suggestions. Just before her last performance of 'Romeo and Juliet' in New York, she said that she didn't like her customary 'business' in the poison scene. It didn't seem to synchronize with the music. She asked if I couldn't suggest something. I did and she was as grateful as any beginner could be for a suggestion from one of experience. She is always striving to make her performances even better than they are."

Singularly enough, the distinguished prima donna was accorded another compliment following her performance in "Traviata" in Cleveland, March 16. This time the kindly word came from Polacco the conductor, who said in discussing the performance with Archie Bell, the Cleveland critic: "I have been conducting opera for twenty-nine years. I candidly believe that the most perfect performance of 'La Traviata' that I ever have seen in all of that time was the performance of Wednesday evening in Cleveland."

Mme. Galli-Curci sang in three performances on tour with the Chicago Association, and is now making an extended concert tour, which, following her appearance in the Hippodrome, New York, on April 10, will take her as far as Texas and will occupy her time until June 1. She will take a complete rest during the summer at her home in the Catskills.

The fifth and last of the Frederic Warren Ballad Concerts will be given Sunday afternoon, April 10, at the Longacre Theater, when Mr. Warren himself will be heard for the first time this season. Others on the program will be Mme. Olga Warren, coloratura soprano; Jeanne Laval, contralto; William Simmons, baritone, and Francis Moore and Meta Schumann, pianists.

GIULIA GRILLI

Scores in Aeolian Hall Recital, March 18, 1921

NEW YORK HERALD:

Miss Grilli disclosed a beautiful natural voice with many of the essentials of the singer to the manner born. She had much charm of person, ease and a grace of style, with fine feeling for the spirit of the music.

NEW YORK GLOBE:

Miss Grilli has a mezzo-soprano voice of agreeable quality. She sings with intelligence, feeling and a keen instinct for style.

THE NEW YORK WORLD:

Giulia Grilli Makes Bow as a Concert Singer—Reveals a Pleasing Mezzo-Soprano Voice. (Headline.)

THE EVENING MAIL:

Giulia Grilli has a voice of beautiful intrinsic quality. She showed a sure vocal mastery, and what she lacks in depth and interpretative fire is more than balanced by grace and charm and excellent diction.

NEW YORK SUN:

A personality of unusual gentle charm and a voice of dark and mellow hue.

NEW YORK TRIBUNE:

Her voice is a mezzo-soprano, well placed and effectively used.

NEW YORK EVENING TELEGRAM:

Giulia Grilli, a talented mezzo-soprano, has a good voice of excellent quality.

NEW YORK EVENING WORLD:

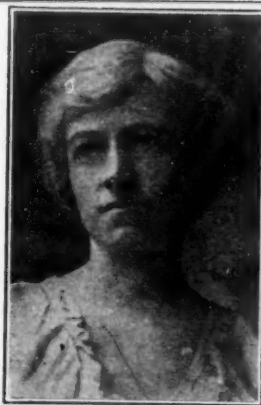
Besides laying claim to being a recitalist, the lady is a prominent attorney. As a singer, she has temperament and a knowledge of song interpretation, a big asset.

Second Aeolian Hall Recital, With Riccardo Stracciari, April 23, 1920

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—Birjeva Vademesta.

Berlin:—She knows how to captivate by a singular poetic glamour.
—Allgemeine Musik Zeitung.

Venice:—To this exceptional pianist are known all the secrets of her instrument, and by this profound knowledge she is able to make the instrument subject to all her empery.
—L'Adriatico.

London:—There is in reality nothing but praise to be accorded to Miss Heyman.
—Daily Telegraph.

Edinburgh:—A distinction of character and individuality that maintained the tense attention of a critical audience.
—The Scotsman.

New York:—An interesting musical personality, she showed poetic instincts and much feeling. She played always with a certain fervor and original grace and she easily won her audience.
—New York Herald.

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Scotch Tunes Lend Atmosphere to "Sentimental Tommy" in Screen



Collaborating Musically in Film Version of "Sentimental Tommy" at Criterion: Betty Andersen, Soprano; Fred Jagel, Tenor, and the Criterion Double Quartet

USING the film production of Sir James Barrie's "Sentimental Tommy" as a background, Hugo Riesenfeld, managing director, and Josiah Zuro of the New School of Opera and Ensemble, last week presented at the Criterion Theater what was called one of the most enjoyable programs that has been seen at a film theater. Scotch melodies, such as "Bonnie Doon" and "Highland Lad My Love Was Born," were sung by the principals and ensemble, and charming minuets were danced by Paul Osgood and Vera Myers.

Gabrilowitsch Captures Milwaukee with Admirable Symphony Program

MILWAUKEE, March 31.—Rather a tempestuous conductor, a seeker of contrasts, with bold ideas of tempi. This was the impression of Ossip Gabrilowitsch to be gained from a hearing of the Detroit Symphony on its latest appearance here, under the sponsorship of Margaret Rice.

A fine body of strings has been developed in this organization. The Brahms First Symphony was highly interesting as presented by Gabrilowitsch, though some of the sudden gusts and changes with which he endows the work may have impressed his hearers as a little artificial.

The players of this young orchestra are filled with boundless enthusiasm. In Debussy's "Afternoon of a Faun"

the refinements were in evidence. A bright bit of work was the Glinka "Russian and Ludmilla" Overture. The program also included the Tannhäuser Overture after which Gabrilowitsch was recalled more than half a dozen times. C. O. S.

La Forge Artists and Gutia Casini Heard in Middletown, Conn.

MIDDLETOWN, CONN., March 26.—One of the most enjoyable concerts of the season was that given recently by Hazel Silver, soprano; Charles Carver, bass; Frank La Forge, composer-pianist; Gutia Casini, cellist, and Seneca Pierce, accompanist. Each artist had many recalls, the features of the evening being the duets by Miss Silver and Mr. Carver, Sarasate's "Gypsy Melodies" by Mr. Casini, and Mr. La Forge in his own "Valse de Concert."

Appoint Committee to Arrange Music Week for New Rochelle

NEW ROCHELLE, N. Y., March 27.—Preparations have been started for Music Week and a committee of well-known residents, has been appointed to complete the arrangements.

Mayor Harry Scott is honorary chairman of the committee and Veronica Govers, director of the Young People's Subscription Concerts, is chairman. Other members include Superintendent of Schools Leonard and Colonel George McIver, now in command at Fort Slocum. The dates for the event have not been decided upon. F. E. K.

Elba Sundstrom Impresses in Grand Rapids Musicales

GRAND RAPIDS, MICH., March 26.—The third and last of the series of morning musicales of the St. Cecilia Club was given March 16 by Elba Sundstrom, violinist, of Chicago. Miss Sundstrom in an interesting program displayed musically qualities. She was engaged to appear here again. Mrs. Joseph Pulmaur was the accompanist. E. H.

Nina Koshetz, Russian lieder singer, has been booked to sing this month at Mrs. Willard D. Straight's in New York. She is appearing in Cleveland in the Morning Musical series, and in New York at a musicale at the Colony Club. She was later scheduled for an appearance at Elmira, N. Y.

Melvina Passmore, coloratura soprano, has been engaged as soloist for the concert of the Troy (N. Y.) Vocal Society, April 27.

Music in New York's Film Theater

THE opening number on the musical program at the Capitol Theater last week was Tchaikovsky's "1812" Overture, played by the orchestra under the direction of Erno Rapee. The vocal offerings were Indian Love Lyrics of Amy Woodforde-Finden sung by Erik Bye and Elizabeth Ayres. An important feature was the divertissement presented by the ballet corps, assisted by Miss Gambarelli, Doris Niles, Thalia Zanou and Leon Leonidoff.

At the Rivoli, Frederick Stahlberg and Joseph Littau directed the orchestra in Carlos Gomez's "Il Guarany" as the opening number. Carl Rollins sang del Riego's "Homing" and Alma Doria was heard in an aria from Verdi's "Ernani." Liszt's "Liebestraume" was played as an organ solo by Firmin Swinnen.

Sascha Fidelman, concertmaster of the Rialto Orchestra, was again heard in a solo capacity at the Rialto, and Grace Hoffman, coloratura soprano, sang the familiar aria from Thomas's "Mignon." Excerpts from Gounod's "Faust" were played on the organ by John Priest. The orchestral number was the overture from Rossini's "Barber of Seville," played by the orchestra under the direction of Hugo Riesenfeld and Lion Vanderheim.

Gomez's "Il Guarany" also served as the chief orchestral attraction at the Strand, directed by Carl Edouarde and Francis W. Sutherland. Organ solos were played by Frederick Smith and Herbert Sisson.

Ottillie Schilling Appears in Home Town

VICKSBURG, MISS., March 19.—Ottillie Schilling, soprano, gave a recital before a large audience in Port Gibson, her home town, March 11. In a program beginning with Tchaikovsky's "Joan of Arc" aria, and including works by Sinding, Curran, Reddick, Nevin and others, she showed the splendid richness of her voice and her finished style. Her hundreds of friends, who have not heard her since she was a girl, greeted her with enthusiasm. William Reddick was her accompanist.

Nellie and Sara Kouns, sopranos, will give a recital at the Town Hall, Thursday evening, April 28.



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CONTENTS

Christmas Kaul, Unto you is born a Saviour Gevaert, Sleep of the Child Jesus	Harvest or Thanksgiving Alltisen, Psalm of Thanksgiving Coerne, The Lord is my Rock Fauré, Bless the Lord, O my Soul
Lent Gounod, Until the day breaks Mendelssohn, Take heart, ye weary	Holy Communion Franck, O Lord most Holy Arno, Thou who art Love
Good Friday Rodney, Calvary	Wedding Huhn, To Thee, O Father
Palm Sunday Parker, Jerusalem	Funeral Carle, Song of Hope
Easter Cui, Christ's Resurrection Pessard, Rise, ye sleepers	

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March 22, 1921

What the Critics Said

Newport News (Va.), TIMES-HERALD, March 23, 1921:

"The vocal numbers were given by Mr. Edgar Schofield, who boasts that he is a 'Down East Yankee,' but he sings Southern negro melodies like a native. His first numbers last night were a group of Italian and French songs which he rendered with fine effect in a baritone voice that is singularly rich in timbre, and he was even more pleasing in his Irish and Scotch ballads. The audience was simply charmed, and greedy in its calls for more. But Mr. Schofield was quite accommodating and his responses were so gracious as to make the impression on the audience that 'the pleasure was entirely his.'"

Newport News (Va.), DAILY PRESS, March 23, 1921:

"Mr. Schofield, who has many friends and admirers in this community, received an enthusiastic ovation. In his first group of French and Italian songs, the singer was at his best, and showed not only a voice of unusual brilliancy and range, but a magnetic personality that charmed his audiences, and he responded with an Irish song which he gave with perfect diction and in exquisite style. This met with a storm of applause, and he gave a second number, 'Duna,' by McGill."

Management: LOUDON CHARLTON, Carnegie Hall, New York

Enlisting Every Periodical in the Cause of Good Music

How Music-Lovers May Be Made Through the Reading Columns—Women's and Children's Magazines as a Fertile Field—Reaching the Business Man—Where the Reader May Help

By Charles D. Isaacson

IF I attained my ambition there would not be a publication which ever went to press unless it carried its story of music. The more discussion there is about music, the more music there will be; the more matter printed about music, the more concerts there will be. Everybody is a potential patron of music, and is worthy of being developed into a music-lover. Education is the torchlight which can be used to bring 98 per cent of the people who think they don't like music into the fold of those who know they do! Education will convert the infidels of art.

I am always aware of the man who says: "But music I don't care for; it's too hard for me to attempt to sit through a recital after a hard day's work. I want some relaxation." I am always eager to take that man aside and argue the matter out with him. I am always conscious of the presence of women who are deaf to the possibilities of music in their domestic happiness, and I want to tell them about it. Of the children, growing up with the wrong kind of music dinned into their ears; of workmen, of professional men, of business heads, of medical authorities, of civic authorities.

There's an immense need for education, for a campaign for fine art (not only music) which is bigger than anything ever dreamed in the history of culture and civilization. Education must go on through every channel, through the schools, the clubs, the open forums, the newspapers and the periodicals.

At this point, I wish to make clear a very important idea. I do not mean to convey the information that we in music and the kindred arts wish to misuse the publications. I do not mean to say that we want to get ten billion dollars a year of advertising space free of charge. As a matter of fact, for the good of America, for the good of our people's happiness, the editors of the country must see the importance of developing an appreciation of what is fine and beautiful. Although the musicians and artists must profit as musical and artistic appreciation grows, it is not for that the editors must write to their readers. For their readers' sake instead, is it

essential that the art standards be raised, the love of the beautiful nourished and encouraged.

We must stop the man, woman and child in every periodical they read and tell the story of music's importance in culture, in daily intercourse, in the bigger life of ourselves and of our nation.

I would have every magazine carrying information about music (and the other arts)—each periodical receiving information in its own genre. I would permit no leaflet, pamphlet, program, house-organ, to be eliminated from the possibilities.

Let us analyze the conditions.

In the Women's Publications

The women's publications are naturally the first of the big media. *Pictorial Review*, the *Ladies' Home Journal*, and numerous other monthlies cover 25,000,000 women readers who are able to think. If we can get the people who think, that is a victory. The possibilities of appeal to women are large. The story of music for the children, in a general development of their tastes; the opportunities for making the home brighter, of keeping up the earlier training on the piano, in singing; the neighborhood values in the community musical idea.

I am delighted to find the surprising way that the women's publications are reaching out to music. The *Ladies' Home Journal* for years, you may remember, carried Josef Hofmann's piano column. I venture to say that that department made thousands of new piano students for teachers everywhere.

I have a steady system for urging the women's magazine editors to get busy with music discussions. And I have been able to put some of my "missionary" stories in several of this division of periodicals.

For instance, *Pictorial Review* has carried a series of my musical talks to women, under the general title of "Our Music Garden." This ran for an entire season and then separate articles were added. Two thousand readers of *Pictorial Review* thought enough of the talks to sit down and write letters of appreciation and, what is more important, to ask advice about musical needs.

During the war, I was able to persuade the *Ladies' Home Journal* to carry word of the singing soldier; *McCall's* to

speak of the community chorus. Now *Good Housekeeping* is testing out very warily the musical idea, and I am at work on several new manuscripts for the *Ladies' Home Journal* and *Woman's World*. I have urged many others to join the idea.

The women's magazines, then, by all means!

The big weeklies are a fertile ground for the right kind of material about music. Reaching millions of men, they will eventually feel the need for admitting the art to their pages. Men want to know about music; in my audiences in all parts of New York, the proportion of men is always close to forty per cent of the attendance—young men, business men, thinking men and men seeking for the ideal.

The regular monthly magazines are going to find that stories built around musical characters, cast in musical environment, made up of musical material, are not only brand new, but mighty interesting. A type of musical subject which is adaptable is that concerned with real personages, for instance, *Hearst's* is carrying my serial "On Tour With Temperament." *Theater Magazine* has "Back Stage at the Metropolitan." So it goes.

What about the business magazines? The heads of industry can be shown what music will do for their workers—an antidote for unrest. For over a year I have been repeating that sentence in many forms to business heads through *Forbes' Magazine*; and "Music and Business," to our amazement, has become one of the features of the magazine!

Children Most Important Factor

Then there are the children. They read their magazines, their school organs, the church papers by the millions of copies. Of course, in order to interest them, we must talk in their language, must understand their psychology. And let me tell you members of the profession and the art—the children are the most important persons with whom you have to deal. They are the deciding factors in the concerts of to-morrow. Will they be as chilly to symphony as their fathers, or will they understand the divine messages of the masters? They will at least listen to what we have to say—they make interested listeners.

Just as the psychology of interesting children is different from the method of talking to adults, some boy and girl methods are vitally opposed. One must think about the sports of boys in finding points on which to tell the musical story. So such a manuscript as "Music and the Sister Arts" was run to bring that about.

You will laugh at some of the alleys and bypaths one can follow to sandwich the musical appeal. "Music and Electricity" succeeds in reaching through the technical papers, the electricians, engineers, etc. Dentists are shown the way that they can use music in an article, "Music and the Teeth." To show how servants can be kept happy, I wrote "The Domestic Problem and Mary." Of general interest there were "How Sing

Sing Cried Over Music," "Insane Girl Cured by Music," "How Famous Romances Embraced the Musical Idea," "Music Room Menus," "Music and the Red Cross," "Musical Shirt Sleeve Diplomacy," "On a Beethoven Sonata," "How They Won the Game with Music," "The Romance of Jewish Music." You will laugh when I tell you I have succeeded in getting music articles into the *Soda Fountain Journal*, *Suffragists* and others that sound as unrelated to music as these, but are important in the general ensemble.

I consider the part which *Physical Culture* has played of immense importance. The editor, Carl Easton Williams, is a man of unusual vision and reflects the attitude of his chief, Bernarr McFadden, in realizing that the healthy man must be the all-around man. Therefore my series on "Music and Health" which has been running nearly two years I consider has had a wonderful opportunity to convert nearly half a million readers. In this same magazine have run, in addition to the "Melodies and Maladies," "Music and the Physical Self," articles about musicians: Galli-Curci, Lazaro, Hinshaw, Freund, etc.

In this line, the medical papers, *Medical Herald*, *Medical Review of Reviews*, *Good Health*, read by physicians, have aided in spreading the conception of music as a therapeutical aid in hospitals, insane asylums, etc.

With the girls, one must think about dolls and mothers and playing house. On the other hand, *The American Boy* has carried my musical series about "Boys Who Used Their Brains." In this I have shown how Henry Hadley, for instance, wanted to make beauty instead of money and so he went into music; I have shown how Reinald Werrenrath is a man's man, plays games, and yet is a musician; that a musician is not a mollycoddle and that Roosevelt, for example, loved music dearly. In the same series are coming John C. Freund, Albert Spalding, and several others.

Of course, in this connection, every-

[Continued on next page]

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THERE is a distinct difference between the artist at home and at his work. In concert, in recital, on the stage and in his dressing room the artist ceases to be himself; he must submerge his own personality to the demands of his art.

To the lay mind this art of impersonation, of interpretation is a mysterious thing, hence its attractiveness; hence the patronage of the public, by which art is possible. A pupil of David Bispham recently asked that eminent singer and teacher to explain a few of the rules he follows in visualizing the characters he portrays and interpreting the songs he sings.

"In making up for a part," Mr. Bispham explained, "my idea has always been to sink myself entirely and to portray as well as possible the author's conception of the character. How do I

do this? The words and music furnish the motif and my inner sense guides me, as it should guide everyone on the stage. It is well to remember that we are living, human beings, to be presently transformed into living and moving pictures.

"Costume? Hamlet says: 'Tis not alone my inky cloak, good mother.' The actor may use paint a half inch thick and still be himself, just himself, and nothing more, and most certainly not the character he seeks to play.

"Some time ago I was preparing several rôles of old men. It remained for me to externalize these characters so that each would be different and yet consistent. Each make-up, of course, had to be different, and the character work had to portray each part as I saw it. In other words, I had to get into the very skin of each of them and then act as I felt that particular old man would act, if he, and not I, were doing it.

"The singer must have both imagina-



Photo by Hartsook

David Bispham, American Baritone

tion and sentiment and the ability to portray the many moods and feelings indicated by the words and music. In taking

up a new rôle, I study the story to learn what it all means, and after that I have the music played for me on the piano to discover its content, and then, after all of this, I begin to study my own part in detail, in bits and sections, for it is the smallest bits that frequently mean so much and are so difficult to remember. Some singers are, or seem to be, incapable of characterizing a rôle or song. They can sing in a way that I call flat, but cannot round out—that is, individualize—a character or even a song; and yet, if the audience is to be moved, every word and note the singer gives out must be vital and thrill them with its seeming reality. This is the essence of what is called 'interpretation.'"

VICTOR R. LARSEN.

Harold Hurlbut to Return to America

NICE, FRANCE, March 15.—Harold Hurlbut, the American tenor, will sail shortly for America. Before leaving Europe he will sing at Marseilles and Naples, and will be heard in concert for Count de Voinovitch and Countess Ketitza of Jugo-Slavia, on the Riviera.

Miss Jean to Play in Detroit

Daisy Jean, the Belgian 'cellist, has been engaged to appear as soloist with the Orpheus Club of Detroit on April 10 and 12.

WHAT WAS SAID OF THE

PRELUDE

to

REGINALD SWEET'S OPERA

"RIDERS TO THE SEA"

Performed by the New York Philharmonic Orchestra, March 4, 1921, at Carnegie Hall, New York

MUSICAL COURIER: "Awoke a strong desire to hear the opera itself, for evidently Mr. Sweet has something to say and a very definite idea of how to say it, when a piece like this, detached from its surroundings, can make so deep an impression."

MUSICAL AMERICA: "Has captured no little of the play's tragic eloquence" . . .

"An American orchestral work of sincere and sturdy workmanship" . . .

"The evident sincerity of his emotional utterance commands respect." . . .

How Magazine Readers May Convert Editors to Music

[Continued from page 34]

thing which can be told to the teachers in the schools will help the cause of art. Teachers of general subjects all over the country are required to use music—it's part of the curriculum. They have no conception of the way to present music to the young mind. Therefore, the teachers' papers like *Normal Instructor*, *School News* are on my list for contributions.

Then the farm, which is an integral part of our national personality, cannot be overlooked. The farm must be developed and made a force for music. Musicians, amateur and professional, must be encouraged on the farm. Farming and rural districts must be shown how to have concerts and audiences to hear those concerts. Thus, from the point of view of the farmer, I have been able to talk to hundreds of thousands of farmers through *Capper's Farm Press*, *Farmer's Wife*, *Ohio Farmer*, etc.

I will include the labor papers, where I spoke of "Music as a Labor Ally." I mention the publications of the class of *House and Garden* where I have placed "The Music Room," "Period Furniture in Phonographs," "The Pipe Organ," etc.

My list would not be complete without the record of what we have done in the *Motion Picture News*, leading trade pub-

lication of that field, in arousing the exhibitors to the values of music and musicians. Every week there is a featured article on this subject.

There are a million ways of discussing music, and we of the musical fraternity must use our brains to show the editors everywhere how they can present the musical and art stories in their own genre, from the point of view of their own readers. What I say to you would be Greek to the readers of another periodical. We must wear the frock of the reader and understand what he wants. And then we can take advantage of the \$10,000,000,000 worth of space a year devoted to music!

Now, early in my article I said there was something the reader might do to help in getting every periodical to carry musical articles and stories. Whenever he sees an article about music in a magazine or newspaper, let him write to the editor, saying "Good work." Get his friends and pupils to do the same. Write to the editors of the magazines you read, saying: "I want to know why you don't write something about music. I'm a reader, and I want musical information. So do my friends." Get your friends and pupils to do the same. If every reader of *MUSICAL AMERICA* would do this, things would happen quicker than they would otherwise. Will you lend a hand?

Marshall Field & Company Choral Society

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NEW MUSIC: VOCAL AND INSTRUMENTAL

Memories of Long Ago Revived in Art-Song by Pietro Yon



Pietro A. Yon

Pietro A. Yon, attracted by the melodic appeal of the refrain of an old favorite song, "Long, Long Ago," has conceived and carried out with admirable taste and musicianship the idea of wedding it to a preceding original song-section of his own, thus adding to its charm and effect by fusing it in a novel tonal setting. He has written his own "Memories of Long Ago" (J. Fischer & Bro.) to a text by Frederick H. Martens, in the simple, appealing style indicated, and introduced the familiar refrain with a charming new embroidery of piano accompaniment, which gains in effect by an apposition of accompanimental rhythm to that of the melody. The song is published for high and low voice.

Choruses for Various Combinations of Voices

New choral numbers that cover a wide field of interest (Oliver Ditson Co.) are varied in character and voice combination. For women's voices we have, two-part, Louis Adolphe Coerne's "When Love Comes to Stay," with good contrast and independence of development in each melody line; and for school use, George B. Nevin's "Autumn Splendor," a pleasing bit à la gavotte. For three-part chorus: "Elf and Fairy," an excellent arrangement by Philip Greely of John H. Densmore's song; and two numbers of especial interest. Cecil Forsyth's "And Mozart," represents the carrying out of a very charming text idea—a sincere and expressive eulogy of the Salzburg master, in which his name is successively coupled with that of Palestrina, Beethoven and Richard Wagner—in a choral movement of dignified nature. "I Arise from Dreams of Thee," Salaman's well-known song, has been, not merely arranged, but most convincingly transferred and naturalized for chorus in Victor Harris's present version, with clever humming effects and other touches, which his unflinching good taste and experience have suggested.

For mixed chorus there are: L. Camilleri's nicely written "Softly She Is Lying"; N. Clifford Page's excellent arrangement, with *ad lib.* bass, of Johann Resch's "The Rustic Dance" (school voices) and also for school use, Arthur B. Targett's jolly "The Forest Dance," a choral gavotte like the Resch number. Louis Adolphe Coerne's "The Rising of the Storm," is another school chorus, in which a good programmatic theme, a storm, is vigorously handled in march tempo.

The male chorus is liberally in evidence. Gottfried H. Federlein, in his "Like a Lilac," offers a really lovely choral *Andante*, a movement and moving progression of the voices built up on a broad and expressive accompaniment, which should appeal because of the genuine possibilities it supplies for effective performance. John H. Densmore's "Roadways" is a swinging, rollicking setting of the Masefield poem; Charles B. Scott's "Old Uncle Moon" exploits the musical suggestions of a Stanton dialect poem with skill; and Charles Wakefield Cadman, in "The Heart of Her," makes available for chorus, through the medium of Philip Greely's arrangement, one of his expressive and melodious solo songs.

Daniel Protheroe renders tribute to the church with a hymn-anthem for male voices, "An Even Song" of good devotional musical texture. For school use is "A Song of the Sea," by George B. Nevin, a brisk march song meant for boys' glee clubs.

New Teaching Pieces for Piano—Grades One and Two Susan Schmitt, in "Run and Frolic" (Boston Music Co.) offers beginners who have reached the "little piece" stage twelve well-contrasted numbers, with attractive titles (to match attractive music), verse-mottos, and occasional instructive notes to help commend them.

Rudolph Ganz Writes a Fine Set of Symphonic Variations



Rudolph Ganz

As a rule none but the more serious musician appreciates the thought, imagination and musicianship which the composer of such a work as this of Rudolph Ganz, the "Symphonic Variations on a Theme by Brahms," Op. 21, for piano (Composers' Music Corporation) devotes to it. Nor is proper credit assigned the publisher who, because a work is fine, and deserves publication, puts it forth irrespective of commercial considerations. In the case of this noble variation development of the pregnant theme of Brahms's song, "Der Schmied," it is possible that Mr. Ganz's publishers will earn a two-fold reward, for it is—in its inventiveness, its freshness, its contrasts of mood and treatment—an ideal number for concert performance, and for advanced study. And to those who have heard Mr. Ganz himself play them in his illuminating manner, the "Symphonic Variations" need no commendation. It is difficult to specify in a work which maintains so high a level, individual outstanding pages; but the *Lento*, Page 34 ("In Memoriam"), the brilliant climaxing working-up, from the *Allegro assai*, Page 42, on, and the wonderfully nuanced and dramatic *Lento*, Page 8, call for mention. And every lover of Brahms will feel that the poetic invention, the ripe musicianship shown by his commentator have added new beauties to the master's original thought, beauties of mood and expression that honor his choice.

A Spring Symphony for Chorus

"A Spring Symphony," thus Florence Golson entitles her new cantata (John Church Co.) for three-part chorus of women's voices, with solo for soprano. The title is an apt one, for the joyous, spirited choral work—which Miss Golson divides into three movements, formally (1. *Allegro con moto*. 2. *Andante appassionato*. 3. *Scherzo Finale Presto*) is tonally alive with the very spirit of springtide and of love. To a text by Amelia Josephine Burr, this talented young American girl presents in a choral form a story of ice-bound ponds and hearts, whose ice is alike broken by spring's coming; develops a beautiful lyric movement, brief but ardent, for the solo voice; and returns to the chorus in the glad concluding section in which the work climaxes. The poetic text is one of a kind which seems to throw the whole onus of proper musical development, a development which calls for invention and contrast, on the composer. It is not too much to say that Miss Golson has acquitted herself well of her task. Her themes are good—and her own; their development shows musicianship and imagination and she is skilled in her handling of the voices. "A Spring Symphony" will probably be frequently heard at the choral concert, since its appeal is sincere and well-founded.

Fresh Flowers from Mr. Grey's Garden

When in due time, the Secretary of Music of a great commonwealth makes his annual distribution of distinguished service medals to the best ballad-writers, Frank H. Grey will not be forgotten. In "Last Year's Roses," and "Messages" (J. Fischer & Bro.) he has achieved two of his most expressive and appealing songs, songs that should have no difficulty in singing their way into the great American heart which feels that kind tunes are more than counterpoints. Both songs are published for high, medium and low voice—and their publisher's prevision in this regard will probably be justified.

A Group of Attractive Teaching Piano Duets

Benjamin F. Rungee, in his "Rustic Scenes" (White - Smith Music Pub. Co.), has set down individually published pianoforte duets, between Grades II and III in difficulty, for young players.

"Sunny Hours," "Changing Leaves," "Fairest Flower," "Golden Meadows" and "Breezy Bowers" are melodious, interestingly written and calculated to hold the players' attention. When we have good American material of this sort available there is no reason why older books of the Loeschhorn type should be preferred.

A "Humorous Entertainment" and Two Cantatas

"A Musical Surprise," by Clara H. Richey, (Humorous Entertainment for Six Performers), "Lady Anne," a choral ballad for women's voices by Cecil Forsyth, and Louis Adolphe Coerne's cantata for mixed voices, "Skipper Ireson's Ride" (Oliver Ditson Co.), are each good of their kind. "A Musical Surprise" is an entertaining skit, in which a manager, hiring some vocalists, "tries out" a soprano, alto, tenor and bass, individually, with but sad results; yet when all together, each sings the melody he or she sang as a solo, a fine quartet—the "Musical Surprise"—is the result. Musically and textually the sketch is cleverly handled and most amusing. Cecil Forsyth's "Lady Anne" is not, as one might surmise, a ballad for women's voices with a tragic medieval subject. On the contrary it is intensely modern, a hexagonal instead of a triangular tragedy of humor, written with all the composer's verbal wit, musical cleverness, and practiced skill in handling his voice-leading. It is dedicated to Victor Harris and the St. Cecilia Club of New York, who can do it justice. Mr. Coerne's "Skipper Ireson's Ride," is a most ingenious and dramatically effective setting of Whittier's stirring poem, and one particularly well adapted for school or amateur society performance.



Cecil Forsyth

Two New Ferrari Songs Gustave Ferrari, in "When I Am Dreaming" and "Shoes" (Carl Fischer), both for high voice, has written two songs of real appeal, with all the musical charm of melodic spontaneity and a deft and distinctive handling of the accompanimental factor which are characteristic of his work. "When I Am Dreaming" is a lovely, convincing song of the expressive type. "Shoes," a delightful example of the lighter waltz-melody which Messenger has exploited in his "Véronique," set to a clever text by Ruth Boyd, ought to find especial favor in towns like Haverhill, Lynn, and Brockton, which live by "Shoes," but whose inhabitants have few opportunities of exploiting any but their practical phases.

A Three-Minute Sacred Song

William Stickles's songs always show a good sense for melodic design and voice effect. His "The Voice of the Infinite" (Huntzinger & Dilworthy), a new sacred number for high and low voice, is no exception to the rule. Its expressive melodic sections are cleverly thrown into relief by brief *Quasi recitativos* a few measures long, and the song takes but three minutes to sing.

Knight of the Dannebrog Writes Violin Sonata

Carl Nielsen, a Danish composer and conductor of distinction, whose operas, "Saul and David" and "Maskerade" were performed in Copenhagen in 1902 and 1906 respectively, has written a "Sonata No. 2," Op. 35 (Copenhagen: Wilhelm Hansen) for violin and piano which is a fine work, original, and far removed from the Mendelssohnian sweetness of his compatriot Gade's style. There are three movements: an *Allegro con tiepidezza*, very interesting in its development of theme in both instruments; a *Molto adagio* of serious beauty and dramatic depth of expression, planned on broad lines and with much rhythmic variety; and an *Allegro vivace* of most fluent grace, in which lovely singing passages for both the vio-

lin and the piano occur. The welding of the thematic movement, and its development is very unified, and there is real finish of musicianship and individual inspiration to commend the work to the serious violinist. But Mr. Nielsen's "Sonata No. 2" is not one for those who are looking for a work of mere surface brilliancy of effect.

Easy Teaching Pieces of London Make

"Five Little Pieces," for piano, by Adam Carse (London: Joseph Williams, Ltd.), are English equivalents of our own teaching pieces of Grade II. Not that they are noticeably different: there is the same ease in the development of happy little melodic thoughts with underlying technical or interpretative aims, and the same interest of presentation.

An Inversion of the Customary

Transcriptions of piano originals for violin are more frequent than transcriptions of violin originals for piano. This inversion of the customary procedure, in the instance of A. Walter Kramer's "Chant Nègre" (G. Schirmer), which the composer has made available for pianists in his own decidedly effective transcription, is a just tribute to the poetic and colorful charm of the little violin idyl, which has also made friends in its edition in song form called "Bes' ob All."

A Musical Monologue by Frieda Peycke

"Woes of a Boy," by Frieda Peycke (Theodore Presser Co.), is a musical monologue with a really humorous and entertaining text, and an appropriate, melodious and not obtrusive background of piano music to set off the narration. It should win friends.

A Fantasy for Four Hands at Two Keyboards

Helen Sears, who has already made some valuable additions to two-piano literature, in her new "Fantasy" for this brace of the same instrument (Clayton F. Summy Co.) has written a melodious, quite brilliant and flowing number, sufficiently varied in tempo and dynamics, thematically interesting, and which should be especially welcome for conservatory use.

Five Songs With a Golden Service Star

"Five Songs" by Milton Avery Rogers (Boston Music Co.), their outside cover adorned with the golden service star, and their inner title-page with the motto: *Post tenebras lux*, prompt the query whether their gifted composer be no more. For these five songs, from "Gulls" and "The Thrush" to the final "How the Roses Came Red," were written by a true poet in tone. They are not great songs, and yet very lovely, with a gift for pure spontaneous melody, a lyric sincerity, and an artist's feeling for discreet harmonization of an expressive melody-line. "Over the Edge of the Purple Down" and the two-page setting of Henley's "The Nightingale Has a Lyre of Gold" are very charming in their real distinctive songfulness. If their composer has indeed passed from the shadows of this mundane existence, one cannot help but feel that music is the loser.

For the Violin Student

Two additions to recent teaching music for the violin which have just come from press (G. Schirmer) deserve notice. One is Grünwald's excellent "First Exercises" for violin, edited and fingered by Louis Svecenski, with both Spanish and English text. The other is the third part of the splendid "Practical Method" by Nicolas Laoureux ("Scholastic Series"), devoted to bowing, and preparatory studies to the Kreutzer, Fiorillo and Rode studies. Like its companion volumes, it is supplied with illustrative half-tones, and beautifully engraved.

Mana-Zucca Writes a Characteristic Bit for Voice and Piano

A little song which ought to become as popular as her "The Big Brown Bear" is Mana-Zucca's "Billy Buzz," (G. Schirmer) a humorous song issued for high and low voice. There is an attractive melody, marked simplicity in treatment and a very capable setting of the text by Herman A. Heydt, a text that ought to put any audience in a good humor. The song is dedicated to Anna Fitzgibbon.

A. W. K.

A. L. Manchester,
a Force for Good
Music in Elmira



Arthur L. Manchester, Conductor of the Elmira Symphony and Well-known as a Musical Pedagogue

ELMIRA, N. Y., March 30.—A potent force in Elmira's music is Arthur L. Manchester, who has for some time been conductor of the Elmira Symphony and the Elmira Choral Society besides being choirmaster of the First M. E. Church.

Mr. Manchester, by his extensive experience as a teacher, singer, lecturer and conductor, has won for himself a strong position among American musicians. He was for fourteen years editor of three leading musical publications, for ten years a teacher of singing in Philadelphia and four years doing similar work in Boston. Add to this his connection with the Music Teachers' National

Association as president, and with the Texas Music Teachers' Association as its first president.

For nine years Mr. Manchester was director of the South Atlantic States Music Festival, conducting the Converse College Choral Society in the standard oratorios and many operas. During this time he conducted the New York Symphony in connection with the concerts of that festival.

As an educator, a teacher, a lecturer and conductor, he has done important work in the South for many years. Before that his work was equally promi-

nent in the North. As a choirmaster he has directed choirs in many parts of the country and in important churches. His vocal solo work has also been praised by well-known critics. His voice is a baritone of wide range and he has made a special study of Shakespearean songs.

Besides his work as a conductor in Elmira, Mr. Manchester is also teaching a large class of vocal pupils and adding to his series of books on the art of singing. Two already published are "Twelve Lessons in Singing" and "Vocal Concepts, Tonal and Physical."

BEETHOVEN HONORED IN LETZ QUARTET PROGRAM

Achieve Rare Success in Interpreting Three Works of Master in Last Aeolian Hall Concert

The third and last subscription concert of the season was given by the Letz Quartet in Aeolian Hall, Tuesday evening, March 29. An all-Beethoven program had been selected for the occasion fittingly enough, and to illustrate the three periods of the master, three quartets were performed—the C Minor, Op. 18, No. 4, the F Minor, Op. 95, and one of the very last of Beethoven's compositions, the B Flat, Op. 130, a work of supernal beauty and extraordinary length.

To embrace the opportunities offered by any one of the three works is a task of love which few chamber music organizations are fully capable of essaying. To embrace three such diverse works as the Letz Quartet had elected to perform was a musical undertaking inviting some interpretative disaster. That Mr. Letz, Mr. Harmati, Mr. Kreiner and Mr. Shuk not only avoided a semblance of disaster but won fresh laurels for themselves and placed new bays on an immortal head were facts made very clear during a remarkable evening.

Toward the close of the concluding quartet there were some disquieting signs of fatigue in faulty intonation. But this was the only explicit discord in the entire performance. The youthful Beethoven was presented with Mozartian finish, the mature Beethoven was revealed in a rugged and passionate

ensemble, while the austere, patriarchal composer was allowed to speak with the voice of tragic prophecy. The Cavatina, Adagio Molto Espressivo, of the last quartet, was played indeed as one imagines Beethoven himself would have liked to hear it, and doubtless did hear it in his imagination's ear which never became deaf. It was the crowning event of the evening, and with the other movements of the other quartets won the reverent applause which they all deserved.

Mabel Garrison Closes Southern Tour and Starts for Middle West

Mabel Garrison, coloratura soprano of the Metropolitan, returned to New York last week to sing the soprano part in Piené's "The Children's Crusade" at the Music Festival at the Manhattan Opera House. Miss Garrison, since closing her engagement of this season at the Metropolitan on Feb. 1, has been on a seven-weeks' concert tour of the South, during which time she made twenty-one appearances in fifteen states. Miss Garrison left the day following her New York appearance, for Anderson, Ind., where she began a spring tour of the Middle West. This tour comprises fifteen appearances in nine states, and will close in Montreal on May 6. Two of the appearances are with the Cleveland Orchestra on April 14 and 16.

Cottlow Recital for April 19

Her only New York recital of the season will be given by Augusta Cottlow, pianist, at Aeolian Hall on Friday afternoon, April 15. Miss Cottlow has just completed a tour of the Middle West and will leave for appearances in the South immediately after her New York recital. The original date for her New York program, Dec. 10, had to be cancelled on account of conflicting engagements in the West.

School Alumni Seek Musical Talent

The alumni of Public School 64 are in search of musical talent and will present in public any candidates ready for public appearance. The alumni meet the second week of each month at the International Institute, 121 East Twenty-first Street. Anyone interested may obtain further information by writing to Martin Remnek, secretary, 147 Avenue B, New York.

Lillian Croxton Sings at Easter Musicales

Lillian Croxton, soprano, was guest of honor and one of the soloists heard at the Easter musicale given by Leila Cannes at her New York residence. Mme. Croxton was cordially received by the large number of guests, among whom were many musical personages.

"FIRST TIME" NUMBERS SUNG BY MARION CHAPIN

Boston Soprano Includes Several Manuscript Songs in Easter Week Recital at Aeolian Hall

Among the singers of Easter Week in New York recital halls, Marion Chapin, a Boston soprano, was heartily applauded at Aeolian Hall on Monday afternoon, March 28, for her singing of a program that included three manuscript and several "first time" numbers, as well as Mozart, Beethoven and Handel songs in English and two groups of French lyrics. The manuscript works were Stine's "Reminiscence," programmed as sung for the first time, an adaptation from the Japanese; Hadley's "If You Would Have It So," and Richard Hageman's "Nature's Holiday." Mr. Hageman, who played the singer's accompaniments, was called upon to share in the applause which greeted his song.

The "first time" numbers included two by Koehlin, "L'Hiver," with a somewhat unique but monotonous accompaniment of short *glissandi*, and "Le Matin"; also Dupont's "Cendrillon," the words of which offer tempting material for a more expressive setting.

The soprano disclosed a light and flexible voice, semi-coloratura in type, sweet-toned and, in the main, well trained and intelligently controlled, though not wholly secure. She used the head voice skillfully, though some upper tones were not quite true to pitch. She phrased artistically and disclosed a nice appreciation of style and sentiment as well as of melodic profile.

In her first group were Mozart's "Cloe," Beethoven's "A Painted Ribbon," Handel's "Oh, Let the Merry Bells Ring Round," and "Sweet Bird," the last named with flute obbligato well turned by Daniel Marquarre.

Oberhoffer Playing Whithorne's Works

Emil Oberhoffer is playing Emerson Whithorne's "The Night" and "The Rain" with the Minneapolis Symphony.

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BOSTONIANS IMPRESSED BY ROSA PONSELLE IN RECITAL

Opera Star Shows Aptitude for Platform in Joint Program with Raoul Vidas

BOSTON, April 1.—Rosa Ponselle made her first major appearance in Boston this season on Sunday afternoon, March 27, at the Boston Opera House, in the sixth and final concert of the Steinert Series. Her performance was marked with a success considerably greater than that which greets the many opera stars whose recital aspirations bade them to the concert stage. Miss Ponselle, in charm of presence and style of singing, has that indescribable quality something which one associates with the concert stage; a transforming faculty which many of her co-stars seem to lack. There

is, too, an uncommon flexibility in her voice, as her lighter songs disclosed. Her versatility in interpretation, her sincerity and intensity of feeling and her skill could not but have stirred her audience to the demonstrations of applause that greeted her. Numerous encores attested the cordiality of her reception.

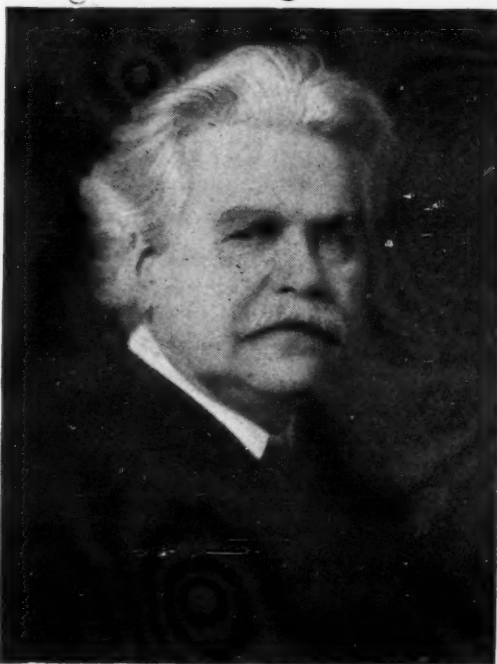
Raoul Vidas, an exceedingly interesting violinist, assisted Miss Ponselle, and was likewise received with enthusiasm. His facile technique, his beautiful tone, and a fascinating distinction of style readily won him favor. He, too, was obliged to be generous with extra numbers.

The Steinert Series of Six Concerts, which has met with distinct success, has been a welcome addition to the Sunday afternoon musical life of Boston. H. L.

Miss Ferrell Appears in Brockton with Boston Ensemble

BROCKTON, MASS., March 24.—Florence Ferrell, dramatic soprano, secured her place as a favorite with Brockton audiences when she appeared last evening as soloist with the Boston Chamber Music Society, in its concert at the High School, under the auspices of the Brockton Teachers' Association. Her three groups included songs by Foerster, Hahn, Arensky, Kramer, Hageman and MacFadyen and the aria from Gold-

mark's "The Queen of Sheba." By request, she gave all her numbers in English. The Chamber Music Society had the aid of several members of the Boston Symphony in its offerings. The instrumental numbers were the "Lyric" Suite of Grieg, Debussy's "Petite Suite," Weber's "Invitation to the Dance," a number from Massenet's "Thais," MacDowell's "Witches' Dance" and "Scotch Poem," and the Second Hungarian Rhapsody of Liszt. The ensemble acquitted itself with distinction. Mrs. Earl P. Blake was accompanist for Miss Ferrell.



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Announces Plans for Music Festival at Springfield, Mass.

SPRINGFIELD, MASS., March 30.—Springfield will hold its nineteenth festival May 19, 20 and 21. On Sunday, May 15, the festival will be opened at the auditorium by an organ recital by William C. Hammond, assisted by the Mendelssohn Quartet. Thursday evening will be given Mendelssohn's "Elijah" with Corinne Rider-Kelsey, soprano; Jeanne Laval, contralto; Paul Althouse, tenor, and Royal Dadmun, baritone. The Festival Chorus of 300 voices and sixty players from the Philadelphia Orchestra will take part. R. H. Kellogg will be organist, and John J. Bishop, conductor. Friday afternoon there will be a symphony concert by the orchestra, Thaddeus Rich, conductor, and Harold Bauer, soloist. Friday evening, Pierné's "Children's Crusade" will be given with Irene Williams and Phoebe Crosby, sopranos; James Price, tenor; Walter Greene, baritone, and the Festival Chorus and a children's chorus of 200 voices, under the direction of John F. Ahern. Saturday afternoon, the orchestra with Toscha Seidel, violinist, as soloist will be the attraction. Saturday evening, artists' night, Hulda Lashanska, soprano; Paul Althouse, tenor; Walter Greene, baritone; chorus, John J. Bishop, conductor, and the orchestra, with Thaddeus Rich, conductor.

Fitchburg (Mass.) Choral Society Announces Festival Program

FITCHBURG, MASS., March 28.—Announcements of the program for the Spring Festival of the Fitchburg Choral Society have just been made public. This festival will begin on Thursday evening, April 21, with two concerts on the following day. It will be under the direction of Nelson P. Coffin, conductor of the society, and consist of a chorus of 320 voices, a festival orchestra of forty players with Louis Eaton as conductor, and the following soloists: Marcella Craft and Dicie Howell, sopranos; Paul Althouse and Judson House, tenors; Royal Dadmun and Fred Patton, baritones, and Arthur Middleton, bass. The works to be presented are "Hiawatha's Departure," by Coleridge-Taylor; Franck's 150th Psalm and Berlioz's "Damnation of Faust," besides miscellaneous numbers by soloists and orchestra.

Max Rosen and Virginia Rea Admired in Burlington, Vt.

BURLINGTON, VT., March 23.—Max Rosen, violinist, and Virginia Rea, soprano, scored heavily in a joint recital given recently under the auspices of the American Legion. The gymnasium of the university was packed and the audience aroused to great enthusiasm. Mr. Rosen played the Wieniawski D Minor Concerto, Beethoven's "Turkish March," the "Wienerisch" of Godowsky, "Zapateado" of Sarasate, Cottenet's "Meditation," and "The Lark," by Glinka-Auer. His own Romance was included in his last group. His fine tone and technique were in constant evidence. Miss Rea was heard to advantage in the "Una Voce Poco Fa" from "The Barber of Seville," "Caro Mio Ben" by Giordano, "L'Heure Exquise" by Hahn, and songs of Arne, Bishop, Fuentes and Benedict.

Havens Trio at Amherst

AMHERST, MASS., March 23.—The Havens Trio of Boston gave a concert in the Bowker Auditorium, Tuesday afternoon to a very responsive audience. This was Raymond Havens's third appearance in Amherst. W. J. P.

TOSCANINI IN PROVIDENCE

La Scala Orchestra Plays Second Program—Hear Local Artists

PROVIDENCE, R. I., March 30.—Toscanini and La Scala Orchestra played here for the second time this season on March 20, at the E. F. Albee Theater. An enthusiastic audience recalled the conductor and the men many times.

The same afternoon an interesting recital was given by a gifted young Providence pianist, Rene Viau, at Elk's Hall. His program disclosed qualities which should carry him far in his musical career.

The preceding week held two excellent recitals. Mme. Avis Bliven-Charbonnel, a splendid artist, played for the Providence Plantations Club, and was obliged to give several encores.

Loyal Phillips Shawe presented a program with Beatrice Warden, accompanist.

A song recital, organ solo and two photo-plays comprised a program given at Aeolian Hall, Saturday evening, March 26. The program began with an excerpt, for organ, from "Tristan and Isolde," played by Georg Bruhms. Ellen de Sadler gave a group of lieder by Schubert.

NEW ORLEANS, LA.—Margaret Tutwiler, violinist, appeared at Tulane University, under the auspices of the Newcomb School of Music recently.



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BALTIMORE SYMPHONY TO ASK PUBLIC AID

Plan to Raise \$30,000 Yearly to Place Forces on Permanent Basis

BALTIMORE, Md., March 29.—A plan, as yet tentative, was presented by Frederick R. Huber, municipal director of music, which proposes to place the Baltimore Symphony upon a permanent basis through the floating of popular subscription to assist in the municipal allotment for the maintenance of the orchestra.

Mayor Broening has given the projected plan his approval and has informed Mr. Huber that he will be glad to co-operate in every possible way. It is not proposed to change the status of the municipal enterprise, rather to organize it in such a manner that it will become the biggest orchestra of a municipal management anywhere.

It is proposed to raise \$30,000 a year to put the Baltimore Symphony on a permanent basis, just as those of orchestras of New York, Boston, Philadelphia, Chicago and Detroit. Two, three or more concerts a month are to be planned, regular rehearsals, with suitable weekly salary for a season of six months to be offered to the best available talent.

At present the city appropriates \$13,000 for the support of the orchestra. Mr. Huber plans for raising this amount to \$15,000 to meet an equal amount subscribed, or making the subscription \$17,000. Whether this subscription can be accepted by the city will depend upon the attitude of the Mayor and the city officials. The manner of raising the subscription may rest with the energies of the newly formed organization, Friends of Music, whose enter-

prising ideals will surely find an impetus in this initial effort. Or, if necessary, a citizens' committee will be formed which will have a general appeal. Mr. Huber has had personal donations offered and his plan seems to meet with encouragement generally. The pledges of support doubtless will cover a period of years. Though the amount stipulated for present operation may need revision to meet future developments, the object of the plan is to insure for Baltimore the best music obtainable and to secure an organization that will take its place with others of its kind. F. C. B.

Peter Kurtz Stimulates Music in Auburn, N. Y.

AUBURN, N. Y., March 21.—Peter Kurtz, violinist, formerly musical director for Richard Mansfield, has returned to Auburn and is taking an active interest in the city's musical affairs. Mr. Kurtz has been put in charge of the newly started music page of the *Advertiser-Journal*. He has also started a series of thirty-minute recitals in the public schools, ten minutes of which are devoted to talks and the rest to music, and a Musical Art Society which is a chorus consisting of forty of Auburn's professional musicians. A string quartet, consisting of Mr. Kurtz, first violin; Edwin Hall Pierce, second violin; Willard Herrling, viola, and Ernest Porter, cello, made its first appearance at the last meeting of the Musical Art Society.

Clarence Eddy Heard in Organ Recital at Hanover

HANOVER, PA., March 26.—One of the appreciative hearers of Clarence Eddy's recital on the great organ of St. Mark's here recently paid him the compliment of saying that it was not on the organ alone but on the hearts of his audience that Dr. Eddy played. A Toccata and Fugue of Bach; a Toccata in F by Thomas J. Crawford; numbers by Barnes and Renschel, Gottschalk, and compositions dedicated to Dr. Eddy by their composers, Stoughton, Yon and Saul, showed the wide range of his interpretative powers, backed by resourceful technique. Two short works by J. Frank Frysinger, a former Hanoverian, were of unusual interest. They were entitled "Sunset" and "On the Mount."

Margaret Sittig Soloist with Stokowski Orchestra

PHILADELPHIA, March 20.—The program in which the Philadelphia Orchestra, Leopold Stokowski, conductor, was presented at Weightman Hall of the University of Pennsylvania, brought forward Margaret Sittig, violinist, as soloist. Stokowski's men gave brilliant performances of the "Pathétique" Sym-

phony of Tchaikovsky and the same composer's "1812" Overture. Miss Sittig displayed scintillating technique, clear tone and admirable interpretative style in the D Minor Concerto of Vieuxtemps, the accompaniment to which was of course well conducted by Mr. Stokowski. The audience which crowded the hall included Willem Mengelberg, who afterward congratulated Miss Sittig in person.

Zoellner Quartet Plays at University of Missouri

COLUMBIA, Mo., March 22.—Under the auspices of Phi Mu Alpha the Zoellner String Quartet appeared in the University of Missouri auditorium last evening, making its second appearance here. The quartet was received with acclaim in Beethoven's Quartet, Op. 18, No. 6, three Russian pieces of Glazounoff, Liadoff and Rimsky-Korsakoff and was obliged to add three encores. Between the quartet numbers Antoinette and Amandus Zoellner, the violinists of the organization, played the famous Six Duettini of Godard, in which Joseph Zoellner, Jr., cellist of the quartet, showed his versatility by presiding admirably at the piano. The other pieces played by the quartet were a composition called "The Humming Bird" by Sarah C. Bragdon, of Pasadena, Cal., and Iljinsky's Berceuse.

Indianapolis Hears Teacher in Recital

INDIANAPOLIS, IND., March 20.—A recent acquisition to the faculty of the Indiana College of Music and Fine Arts, Willoughby Boughton, pianist, made an excellent impression in his recital appearance at All Souls' Unitarian Church on the evening of March 18. Opening with the Bach-Liszt Prelude and Fugue in A Minor, the artist's program presented also groups of Chopin and Schumann numbers, the Rameau-Godowsky Musette, the Corelli-Godowsky Pastoral, Debussy's "Reflets dans l'Eau" and "Clair de Lune," and the Liszt Etude in F Minor and Tarantelle.

Arrange State Music Clubs Contest in Bangor, Me.

BANGOR, MAINE, March 26.—State-wide interest is being aroused over the announcement of the first State contest of the National Federation of Music Clubs, recently organized in this State under the presidency of Mrs. Josephine G. McFaul of Portland. Mrs. Thomas G. Donovan, president of the Schumann Club of Bangor, is vice-president, and June L. Bright, auditor. The contest will be held at the Rupert Neily School of Singing in Portland, April 5, at 3 p. m. The State chairman of contests is Elizabeth Litchfield, 111 Bartlett Street, Lewiston. J. T. B.

National Symphony Gives Final Concert in Yonkers

YONKERS, N. Y., March 27.—The National Symphony, conducted by Mengelberg and assisted by Alexander Schmulder, violinist, and Tandy Mackenzie, tenor, gave its last concert at the Yonkers Armory on March 22 before an audience of about 800. Mengelberg roused the audience to much enthusiasm, giving a vivid performance of Strauss's "Don Juan." Other orchestral numbers were the "Leonore" Overture, No. 2, and the "Tannhäuser" Overture. Schmulder played with adequate technique and style musicianly. Tandy Mackenzie deserves especial mention for his clear enunciation. R. W. W.

Anna Groff Bryant Students Successful

GALESBURG, ILL., March 26.—The past year has been marked by the increased amount of interest aroused by the pupils of Anna Groff Bryant of Galesburg. Foremost among the noteworthy debutantes was Marion Woodley, contralto, of Los Angeles, who has attracted unusual attention in Pacific Coast musical circles. Hazel Meishner Rodman, contralto, has moved to Cleveland, Ohio, where she has given several recitals. Nathaniel C. Smith, tenor, gave a program for the Women's Club and will be soloist with the Lombard College Glee Club on their

spring tour, later appearing in joint recital with Myrna Eberhart, pianist. Edward Harris, basso, is appearing with the Glee Club and will be heard in a musical program in the Spring musical festivities, which opened on March 15 with a program by the pupils of Mme. Bryant. The Spring musicales, a notable feature of college activities, promise to surpass previous records. Mme. Bryant will open her Summer session for private vocal instruction and class work in the Fine Arts Building in Chicago around the first of June.

Ottawa Oratorio Society Sings Sullivan's "The Golden Legend"

OTTAWA, CAN., March 20.—Keeping up its good work for the revival of oratorio singing in the capitol, the Ottawa Oratorio Society, under the conductorship of its leader and founder, Dr. Sanders, gave a good performance of Sullivan's "The Golden Legend" on March 15. The ensemble was fine and effective solo work was done by Winifred Lugin-Fahey, soprano; Vera McLean, contralto; Merlin Davies, tenor, and Marley Sherris and A. R. Thompson, baritones. The performance was warmly received by a large audience. H. T.

Novaes Captures Milwaukee at Second Recital Within Brief Period

MILWAUKEE, WIS., March 22.—Few pianists have come to Milwaukee and made such a decided impression that their return was demanded within a few weeks. This is what happened in the case of Guiomar Novaes under the management of Margaret Rice.

Another large audience greeted this finely endowed Brazilian pianist on her return. Again, Milwaukee was highly impressed by her facile ease in encompassing difficulties, her flowing interpretations. Miss Novaes has captured the musical heart of Milwaukee in a single season. C. O. S.

Kalamazoo Society in Concert

KALAMAZOO, MICH., March 18.—One of the most enjoyable concerts of the year by the members of the Kalamazoo Musical Society, was a recital given in the Burdick Hotel ballroom, Monday evening, March 7, by Mabel Pearson, soprano; Mrs. Esther Dean Rasmussen, violinist, and Mrs. Eulalia Snyder Buttelman, accompanist. Miss Pearson sang with real artistry as well as emotional power. Mrs. Rasmussen played Haydn's Sonata in G with sure technique and an interpretation that delighted her audience. As accompanist, Mrs. Snyder Buttelman did work of the kind which is a pleasure to hear. M. J. R.

Hold Contest for Festival Singers in Newark

NEWARK, N. J., March 26.—A contest of singers was held on the evening of March 17, at Newark in connection with the Newark Spring Festival. The judges were Walter Flanagan, music critic of the *Newark News*; David Bispham, the baritone, and Walter Anderson, New York concert manager. The successful singers were Adelaide Scarlett, soprano; Mrs. J. B. Hecht, contralto; James Sheridan, tenor, and Edward E. Holle, bass. The successful candidates will appear on the program the last day of the festival, May 10.

Percy Hemus, American baritone, has just signed a contract to record exclusively for the Olympic Disc Record Corporation.

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PLAN CHORUS OF 20,000 FOR PORTLAND EXPOSITION

H. E. K. Whitney Announces Amazing Aim—Collect Oregon Compositions for Special Volume

PORTLAND, ORE., April 1.—There is to be a boys' chorus of 20,000 at the World's Exposition in Portland in 1925, if the amazing plan of H. E. K. Whitney, director of the Whitney Boys' Chorus, is realized.

Mr. Whitney outlined his stupendous scheme to gather together the boys of the Northwestern States in one vast choral body, when he appeared with his choir in a concert at the White Temple on March 20 before a capacity audience. The concert was an unqualified success, the chorus of 190 accomplishing some truly admirable work.

Dr. Emil Enna, president of the Society of Oregon Composers, has announced that the public library officials are collecting compositions for a complete volume. The society has indorsed the movement, and composers of the State have been invited to send copies of their compositions immediately to Dr. Enna.

The Girls' Polytechnic Chorus, Minnetta Magers, conductor; Margaret Notz, accompanist, and Frederick W. Goodrich, organist, gave an attractive program in the Municipal Auditorium on March 20. The chorus, which numbers seventy-five voices, sang with delightful expression and understanding, exemplifying the skill in leadership of Miss Magers, who has had the chorus in hand for less than two months. The singing of "Lullaby" by Brahms, and "Mill Below the Willows," by Linders, was especially meritorious. I. C.

Announcement was made on March 31, by Herbert Satterlee, chairman of the Paderewski Fund for Poland, of the dissolution of the fund. It was organized in May, 1915, and since that time has sent to Poland, \$1,271,000.

HEAR TWO FAVORITES

Schumann Heink and Hofmann Present Programs in Colorado Springs

COLORADO SPRINGS, COL., March 27.—Two recitals of unusual merit here were those given recently by Mme. Schumann Heink and Josef Hofmann. Both artists appeared before record audiences, presenting programs which called forth applause of unusual warmth.

The Sunday afternoon orchestral concerts given under Edwin A. Dietrich are attracting large audiences. Mr. Dietrich, who is getting his forces into good shape, presented a Grieg Concerto for piano and orchestra, with Mrs. Frederick A. Faust as soloist, at a recent concert.

The community classes in singing for children are attracting large attendance. The public orchestra concerts for young people at the Broadmoor Art Academy are also popular.

Ten orchestras have already been started in the public schools, and 400 members have signed for the choral work.

Anna Stratton, a local contralto, has been singing two songs recently completed by Frederick Ayers. H. H. B.

Coast Musicians in Benefit Program

PASADENA, CAL., March 28.—For the benefit of the Citizens' School Milk Fund several distinguished artists of Pasadena and neighboring cities appeared in the concert which was recently presented at the Pasadena High School Auditorium. Frieda Peycke came from Los Angeles to give some of her musically illustrated readings. Mrs. Norman Hassler acted as accompanist for Charles Wakefield Cadman in a group of songs, Jessie Humphreys delivered readings and Carrie Jacobs-Bond appeared in several of her own compositions. Others who were heard to advantage were Gertrude Ross, the song-composer; Anna Ruzena Sprotte, contralto, and Frederick Warde, who shared with the large audience some of the reminiscences of his stage career.

PORTLAND HOLDS MEMORY CONTEST FOR CHILDREN

Interests 20,000 Pupils in Good Music in Attempt to Combat Effects of Popular Productions

PORTLAND, ORE., March 31.—Seventy-six schools, both public and private, with about 20,000 children, under 614 teachers in a musical memory contest, are holding the interest of Portland's musical circles. The children are using every spare moment to familiarize themselves with the fifty classical compositions on the list. William H. Boyer, supervisor of music in the public schools, is giving his hearty support to the undertaking, and Evelyn McFarland McClusky, who teaches musical appreciation in Portland, is "the power behind the throne" and is accomplishing wonders with the children.

Mrs. McClusky upon investigation has found that out of every 1000 pieces sold one is classical and the other 999 are "jazz." It is this condition that Portland is trying to combat. Statistics show that in other cities where contests have been held many children have been started along educational lines and already this is proving true in Portland. Great rivalry between some of the schools is very apparent. Various single prizes and certificates of merit are to be presented, but the big prize that all the schools are working for is to be awarded to the team of fifteen making the highest record. This prize is to be given by the Federated Music Clubs and must be won three times before it can be held permanently.

William R. Boone and Edgar Courson, prominent organists of Portland, are on the program committee. The committee on final arrangements are Joseph A. Finley, president of Musicians' Club; Mrs. Fletcher Linn, acting president, MacDowell Club, and Mrs. J. T. Leonard, president of the Monday Musical Club. Publicity committee: Mrs. J. F. Hill, president Federated

Parent Teachers' Association; Nettie Greer Taylor, president Federated Music Clubs, and Mrs. Julia Marquam, representing the MacDowell Club. Edith P. Darling, of the Glenco school, and Viola Orthchild, of the Couch school, are among the teachers who are doing excellent work. I. C.

HONOR DENVER COMPOSER

Program of Henry Houseley's Works Presented by Musical Club

DENVER, March 31.—Henry Houseley, veteran Denver composer, was honored by the Tuesday Musical Club on March 15. A complete program of his works was presented and in an introductory speech Mrs. John Bryce Williams paid tribute to his service to music in Denver. The composer played some of his own compositions for piano, accompanied numerous of his songs, the vocalists being Mrs. F. I. Hollingsworth, D. G. Angevine and Edward Wolters, played with Mrs. W. Wible two numbers for violin and piano, and finally directed and accompanied a women's chorus in his part-song, "Where the Bee Sucks, there Lurk I." J. C. W.

Modesto (Cal.) Artist Course Presents May Peterson

MODESTO, CAL., March 25.—A welcome feature of the Artist Concert Series, at the High School Auditorium, was the recital by May Peterson, soprano, of the Metropolitan Opera, with Clarence Shepard as accompanist. Miss Peterson gave particular pleasure with her brief introductory remarks on those of her programmed numbers which there was reason to suppose unfamiliar to her large audience. So well liked were "I'm Wearin' Awa', Jean" and "De Ol' Ark's a-Moverin'" that she had to repeat them. To her own accompaniment she sang "Irish Girl" and "Comin' Through the Rye" at the close of the program, which the applause had induced her to prolong with extras.



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Masterpieces in Sequence at Last Oratorio Festival Led by Damrosch

[Continued from page 6]

of the Oratorio Society suggested insufficient rehearsals, and the tone quality was frequently lacking in vitality. Mr. Damrosch conducted as if he had task enough in keeping attacks exact and the various parts in proper balance and relationship without seeking for finesse of nuance, gradations of dynamics, or any exceptional emotional effects. The applause for conductor, soloists and orchestra was very cordial.

The music itself, which faithfully mirrors in tone the virtues of Cardinal Newman's eloquent poem, again impressed by the beauty of its scoring and by the exceptional skill of its craftsmanship.

The Bethlehemites Come

Unquestionably the finest singing of the festival was that of Bach Choir of Bethlehem, which, with its Moravian Trombone Choir, came to New York under its conductor, Dr. Fred J. Wolle, their visit again being due to the generosity of Charles M. Schwab, president of the Oratorio Society. The Bethlehem choristers participated in the Saturday afternoon Bach-Wagner program, attended by an audience which fell considerably short of filling the opera house.

The Oratorio Society also participated, uniting with the visitors in two Wagner choral excerpts after the Bach singers had been heard alone in four chorales and in two choruses from the B Minor Mass of the master whose name they bear. Soloists were Florence Easton and Clarence Whitehill, who sang, in English, Wagner excerpts that were on this occasion heard in New York for the first time since before the war.

The Bach chorales were "How Shall I Fitly Meet Thee," "This Proud Heart Within Us Swelling," "O Mighty King, Eternal is Thy Glory," and "Lord Jesus, Thy Dear Angel Send." In tonal quality, in sheer wealth and variety of expressive dynamics, ranging from a firm but fine-spun pianissimo to a forte of

ringing power—diminished somewhat, it would seem, by the placing of the chorus—the singing of the Bethlehem choristers under their fiery little leader preserved their best traditions and was something of a revelation to persons hearing them for the first time. The second of the choruses from the mass, "Confiteor Unum Baptisma," was, chorally, the peak of the festival.

In completing the Bach portion of the program, the orchestra played the Air on the G String and the Gavotte in E, with characteristically mellow tone. In Part Two, devoted to Wagner, the "Tannhäuser" Overture and the "Ride of the Valkyries" gave Mr. Damrosch further opportunity to disclose the qualities of the Symphony in music which he con-

ducts perhaps better than that of any other school. The combined choruses were effective, but not in proportion to their numbers, in the "Tannhäuser" march chorus (from Act II), and the "Meistersinger" "Awake."

Mme. Easton sang Elizabeth's air, "Hall of Song," and Mr. Whitehill the "Ode to the Evening Star," from "Tannhäuser," and both artists united in an altogether admirable concert projection of the third scene of Act III of "Die Walküre," somewhat curtailed but including Brünnhilde's "Plea," Wotan's "Farewell" and "Fire Charm." The soprano sang with beautiful tone, and Mr. Whitehill invested the "Farewell" with moving tenderness and sorrow. The orchestra played this divine music as if it gloried in every bar of it.

Stoessel Conducts Requiem

Albert Stoessel, the assistant director of the Society, led the performance of Verdi's Requiem on Saturday night. Mr. Stoessel's name has been prominent among those reported to be under con-

sideration for the post made vacant by the resignation of Mr. Damrosch, and although the management denied having any knowledge of the fact, it was learned authoritatively two weeks previously that the assistant conductor would be given an opportunity to display his abilities by directing the performance of the Requiem. He seemed to have the confidence of the chorus, which responded well to his vigorous beat. His reception on the part of the audience and singers was most enthusiastic, which augurs well for his appointment.

The soloists were Frances Peralta, soprano; Marguerite D'Alvarez, contralto; Mario Chamlee, tenor, and Fred Patton, bass. All were adequate, but the singing of Mme. D'Alvarez was especially admirable. Mme. Peralta's voice and style also were well suited to this kind of music, although her scale was not altogether even. The work of the chorus was generally good. There was precision of attack, with no little vitality, and the orchestra gave splendid support. It was a pity there were so many vacant seats.

Mugnone, Noted Italian Leader, Makes Début at the Lexington

Italian Lyric Federation Abandons Projected Season After Two Performances

[As MUSICAL AMERICA went to press it was announced that the Italian Lyric Federation's season of opera would be curtailed, "owing to lack of public support." The performance of "Cavalleria Rusticana" and "Pagliacci" advertised for Wednesday night was abandoned, but it was intended to fulfill the engagement to play "Carmen" at the Brooklyn Academy on Thursday night. Further than this no plans had been made for the future.]

ALFREDO SALMAGGI'S Italian Lyric Federation, which was consecrated to a two months' opera season in New York, began its proceedings last Friday night, April 1, at the Lexington Opera House with a stirring presentation of "Aida." The performance was noteworthy as being the occasion of Leopoldo Mugnone's American début as conductor. This veteran maestro, long cherished on his native heath as a Verdi interpreter and conductor *par excellence* of the old scores, at once made felt his striking personality. High voltage power streams from his animated bâton; at his bidding the performance was unreeling at a dazzling pace, and despite obvious crudities, made a fascinating event. Mugnone is essentially a leader of action, a colorist who believes in thunderbolt climaxes and exciting contrasts. At the same time he can paint in delicate hues,



Wide World Photo

Leopoldo Mugnone, Conductor of the Italian Lyric Federation's Opera Season at the Lexington Opera House

as evidenced by his finely-spun conception of the overture. Considering the fact that the conductor had only two or three days' time in which to rehearse, the performance was adequate.

The title rôle was essayed by Iva Paccetti, a soprano of robust top notes; *Radames* was sung by Armondo Caprara, a stentorian artist of excellent parts; *Amneris* was entrusted to Nini Frascani, who displayed some commendable vocal qualities; *Amleto Barbieri* was an acceptable *Amonasro*; the parts of the *King*, *Rufis*, and the *Priestess* were well cared for by Nino Ruisi, Italo Picchi and Angelina Zecca. The audience repeatedly clamored for Mugnone; Caruso himself could not have been so rapturously welcomed. The singers also received more than a liberal modicum of the manual, pedal and vocal expressions of the audience's approval. The chorus, ample in proportion, was surprisingly well under control; the orchestra was likewise subjugated by the dynamic, ever-alert Mugnone.

Mugnone Vivifies Verdian Mantua

If it is the critic's business to carp, there was room for carping at last Saturday night's production of "Rigoletto" by the Italian Lyric Federation, at the Lexington Opera House. A Gonzaga would have gazed with horror at what were supposed to be his ducal interiors and their period furniture; the stage did not reflect the spacious days of old, and one momentarily expected to hear the cry of "Gangway!" raised by principals

attempting to thread their way through uncomfortably serried masses of Mantuan nobles. In some of the solos there were deviations from pitch; at times the choral ensembles were only visual, tonally swallowed up by the brasses, as at the close of Scene 1. There was this and more.

The silver lining for such clouds was supplied by Leopoldo Mugnone, an interpretative conductor of the first rank, forceful, dynamic, who synchronized the work of orchestra, solo singers and chorus in masterly fashion, never allowing the music to drag, and securing effects from his players really admirable in view of the time they did not have for rehearsal, even allowing for the fact that an earlier Verdi orchestration is not a Strauss or Wagner one. Fausto Cavallini was a proper dulcet-voiced and dissonant *Duke*, Augusto Ordóñez a *Rigoletto* with a baritone of good quality, and Stella Norini, as *Gilda*, roused the temperamental Latin house to enthusiasm with some clean-cut and effective coloratura. The audience was generous with *bravas*, there were stentorian calls for "Mugnone! Mugnone!" at intervals, and conductor, principals and other singers were repeatedly called before the curtain, between, during and after the four acts of the opera. The more elastic operatic standards of Lexington Avenue allow a pleasure which Broadway might deny.

Miss Beglin and Mr. Hale Admired in Concert at Vanderbilt

At the concert at the Hotel Vanderbilt, New York, on Sunday evening, March 27, the program was given by Emily Beglin, soprano, and Richard Hale, baritone. Miss Beglin scored in "Elizabeth's Prayer" from "Tannhäuser" and featured a group of three songs by Frederick W. Vanderpool, accompanied at the piano by the composer. The songs were "The Want of You," "Red Petals" and "The Light." They made such a favorable impression that Miss Beglin added two other Vanderpool songs as extras. Mr. Hale won marked favor in French songs by de Fontenailles and Rabey and a group of Negro spirituals arranged by H. T. Burleigh, William Reddick and David W. Guion. Elizabeth Brooks was the accompanist. Solos for cello and flute were also given by A. Borodkin and Lillian Kirksmith.

BOSTON, April 2.—A concert of chamber music given by Stuart Mason of the faculty of the New England Conservatory of Music, assisted by Jean Bedetti, Fernand Thillois and Louis Artieres of the Boston Symphony, brought a large audience to Jordan Hall on the evening of March 30. The program included Guillaume Lekkeu's Trio for Piano, Violin and Cello; Ropartz, Sonata in G Minor for 'Cello and Piano; Chausson's Quartet in A for Piano, Violin, Viola and 'Cello. W. J. P.

"Songs and Their Interpretation" will be the subject of a lecture by Gustave Ferrari, well known as composer, pianist and accompanist, at Steinway Hall on April 26. The address will be delivered before the Fraternal Association of Musicians.

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Friday Matinée of "Bohème" Is Special Feature of Week—Gigli Returns as "Rodolfo" After Indisposition—Farewell to "Tre Re"—"Zaza" Given on Popular Night

NEARING the end of its span of twenty-three weeks, opera at the Metropolitan took the form of subscription repetitions in the week (the twentieth) just ended with a special matinée performance of "Bohème" on Friday and a popular-price representation of "Zaza" on Saturday night, by way of good measure. Monday night's bill was Montemezzi's "L'Amore dei Tre Re," given for the last time this season, with Claudia Muzio as *Fiora*, and with Giulio Crimi, again called into emergency service because of the indisposition of Beniamino Gigli, as *Avito*. "Madama Butterfly," with Geraldine Farrar, and the familiar cast, was sung Wednesday night; "Rigoletto," with Cora Chase, Hackett and de Luca, Thursday night; "Lohengrin," with Easton, Claussen, Harrold and Whitehill Friday night, and "The Blue Bird," with its exceptionally large number of figurants, Saturday afternoon. Gigli was sufficiently recovered to be the co-star with Lucrezia Bori in the special matinée of "Bohème," attended by an audience of almost record size. Saturday night's "Zaza" also attracted a capacity throng.

"Fiora" Waves Addio

The silken scarf of *Fiora* waved from the castle terrace for the last time this season on Monday, March 28. Regrets are necessarily attendant when the Montemezzi score is put away in the summer storeroom, for "L'Amore dei Tre Re" is one of the brightest jewels in Gatti's Metropolitan crown. It has sparked with effect more compelling, but its fires are never dim. Claudia Muzio was the love-betrayed heroine and she achieved some convincing moments. An eleventh hour program-slip signalled the substitution of Crimi for Gigli as *Avito*. Danise was again vocally effective in the rôle of *Manfredo*. With art of consummate order, Didur drew his tragic picture of *Archibaldo*. The work was conducted by Roberto Moranzoni.

"Butterfly" Again

"Madama Butterfly" on Wednesday evening of last week brought forward a familiar cast, with Geraldine Farrar in the leading rôle, supported by Rita Fornia, Giulio Crimi and Antonio Scotti as the principal artists. Every seat was occupied and standing room filled to capacity. Mme. Farrar's singing seemed to show the effects of her recent cold, in the first act, but in the last two acts she sang much better, often producing tones of appealing beauty. Mr. Moranzoni conducted.

"Lohengrin" Again

Friday night's "Lohengrin" had no unusual aspect. The four principal protagonists of a tried and capable cast were Florence Easton (*Elsa*), Orville Harrold (*Lohengrin*), Julia Claussen (*Ortrud*), and Clarence Whitehill (*Telramund*). Especially fine was the work of Miss Easton and Mr. Harrold. Artur Bodanzky conducted with zeal.

"Blue Bird" at Matinée

With but a little way to flutter before the season ends, the Maeterlinck-Wolff "Blue Bird" preened itself in the operatic calcium again Saturday afternoon when *Tyltyl* and *Mytyl* searched for it through past, present and future once more. In the cast were Raymonde Delaunois, Mary Ellis, Gladys Axman, Thomas Chalmers, Leon Rothier and others familiar in the score of relatively small parts. The composer conducted and was much applauded along with the singers.

"Zaza" Draws Huge Throng

"Zaza," at popular prices Saturday night, was the usual triumph for Geraldine Farrar, who startled, as she startles at every performance, with her extreme of realism in the first act, only to cause tears of sympathy to be shed for her in later scenes. Flowers were tossed on

the stage after each curtain, and there was the customary procession of recalls, in which little Ada Quintina shared in the ebullient applause. Crimi was the *Dufresne*, de Luca *Cascart*, Kathleen Howard the *Mother*, and small parts were in familiar hands. As at earlier representations, the women dressed in costumes of twenty-five years ago, the men, for the most part, in the attire of to-day. Mr. Moranzoni conducted. The audience was of capacity size.

"Rigoletto"

"Rigoletto" was once more the offering on Thursday evening. De Luca, the inimitable *Rigoletto*, was supported by Hackett in one of his most pleasing rôles, that of the *Duke*; by Mardones as *Sparafucile*, and by an ensemble consist-

ing of Laurenti, Berat, Mellish and others. Cora Chase was *Gilda*.

Kreisler's Magic Draws Throng

Fritz Kreisler filled the opera house last Sunday night. The great violinist was in excellent form, and the Viotti Concerto, No. 24, evoked a remarkable demonstration. The simple melodies of the concerto might seem somewhat innocuous if played by a lesser master, but Kreisler's bow is a magic wand that transforms all it touches. The shorter numbers included works by Rimsky-Korsakoff, Debussy, Brahms, Grainger and the violinist himself, with several extras. The accompaniments were played by Carl Lamson. The orchestra, under the direction of Richard Hageman, gave sympathetic support in the concerto.

The other soloists, all members of the Metropolitan company, included Kathleen Howard, contralto; Orville Harrold, tenor, and Pasquale Amato, baritone, and each was heard in an operatic aria and a group of songs, for which piano accompaniments were provided by Carlo Edwards. The orchestra was much applauded for its playing of the "Oberon" Overture, Schubert's Moment Musical and François Schubert's "The Bee," arranged by Stock, Kreisler's "Liebesfreud," and Saint-Saëns's Bacchanal from "Samson and Delilah."

BODANZKY RESUMES SYMPHONIC BÂTON

Warmly Applauded at Return to National Forces—Ganz Soloist

Artur Bodanzky and the National Symphony had the field all to themselves, as far as orchestral concerts in New York were concerned, in the week just past. Rudolph Ganz was the only soloist. Although it was not recorded that anyone kissed Mr. Bodanzky at any of his concerts, after the fashion of the Mangelberg farewell, he had a lively week of it, with programs Monday, Tuesday, Friday and Sunday, in addition to his duties at the Metropolitan Opera House, where he conducted "Lohengrin." The audiences at the symphony concerts were not large, but they applauded vociferantly, the conductor calling on his musicians to share in acknowledgment of this approbation, and the musicians standing up to greet him when he first came on the stage at each of the concerts.

Familiar Material

The brace of concerts Monday night and Tuesday afternoon brought forward only familiar material. The program in each instance consisted of Weber's "Freischütz" Overture, the Brahms Second Symphony, somewhat overplayed this season, and four Wagner numbers, the "Mastersingers" Prelude, the "Siegfried" "Forest Murmurs," Humperdinck's arrangement of "Siegfried's Rhine Journey" from "The Dusk of the Gods," and the "Rienzi" Overture. Lack of rehearsal and nervousness were evident at the Monday concert, when horns and

reeds went astray. The repetition on Tuesday was a fairer test for conductor and orchestra. The Weber overture had the abundance of sharp contrast, characteristic of Mr. Bodanzky's reading of music of the type. The symphony was rough in places and there were empty passages and bare spots between lyric statements. The Wagner excerpts were, on the whole, commendably played. Both audiences were smallish, but approbative.

In Merry Mood

Artur Bodanzky must have been in a merry mood when he selected the numbers for his Friday afternoon program in Carnegie Hall, for he chose as the purely orchestral offerings the sparkling "Marriage of Figaro" Overture of Mozart, the crisp and chortling Eighth Symphony of Beethoven, and the high-spirited and sunlit "Bartered Bride" Overture of Smetana. They were played with zest and brio, as if conductor and orchestra enjoyed every bar, and with Mr. Bodanzky's usual fondness for sforzando and sharp contrast.

The soloist was Rudolph Ganz, who played the Tchaikovsky B Flat Minor Concerto with the orchestra, with his accustomed high skill and musicianship. There were individual passages played in a highly individual way that riveted attention, frayed though the concerto has become from too many projections of its obvious graces. The news that Mr. Ganz is to become the conductor of the St. Louis Symphony heightened interest in his appearance, but the audience, which applauded strenuously, was not a large one.

SIOUX FALLS, S. D., HAILS ST. OLAF LUTHERAN CHOIR

F. Melius Christiansen Is Acclaimed as Conductor—Sophie Braslau in Fine Recital

SIOUX FALLS, S. D., April 1.—The St. Olaf Lutheran Choir of fifty-five voices from St. Olaf's College, Northfield, Minn., F. Melius Christiansen, conductor, appeared at the Coliseum last evening in one of the most interesting concerts ever given in this city. The program was made up of sacred choruses by Bach, Gustav Schreck, Sodermann, Tchaikovsky, Tschesnokoff, Kallinnikof, Nicolai, Ebeling, and "A Christmas Song" by the director. The choir is made up from the student body of the college and numbers twenty male and thirty-five female voices. They sang all numbers from memory. The ensemble was flawless and the shadings exquisite.

Mr. Christiansen guided his singers through the program with authority and skill. His interpretations of the choruses were dignified and showed deep feeling. The chorus never failed to observe his every wish as to balance of tone.

Sophie Braslau, contralto, lately appeared in recital at the Coliseum. This was the last number of the Artists' Course given by Mrs. Will H. Booth and was undoubtedly the most enjoyable recital ever given here. O. H. A.

LHÉVINNE IN LAST RECITAL

Pianist Gives Performance of Technical Brilliance in Carnegie Hall

Josef Lhévinne, pianist, gave his last recital of the season in Carnegie Hall on the afternoon of April 2, his program consisting of Beethoven's Fifteen Variations and Fugue in E Flat, the Weber-Tausig "Invitation to the Dance," Two Etudes, a Caprice and a Prelude of Rubinstein and five Chopin numbers.

Mr. Lhévinne's playing was technically perfect as always, and much of the program was brilliantly given. The Beethoven Variations are not of superlative interest to the general public. They leave the impression that they are fun for the performer, but tedious to the listener. They were, of course, impeccably played and were applauded to the extent of making an encore necessary. The Weber-Tausig suffers from too much Tausig and too little Weber and the elaboration seems unnecessary but the cadenzas were rippled off with wonderful clarity.

The Rubinstein group was outstanding, the A Flat Caprice being, perhaps, the most interesting. Of the Chopin group, the Fantasie-Impromptu was the most striking. The B Flat Minor Scherzo had also big moments. The audience throughout the program was generous with its applause and there were the usual added numbers demanded at the final note of the Scherzo.

PIPERS MUSTER TO AID JOSEPH HISLOP

Plaids of Kilties Make Gay Background When Scot Sings in Hippodrome

There were a hundred pipers an' a', an' a', in tartan and glengarry, a huge drum major in towering busby, and braw Scots to make the drum-sticks fly! It happened at the Hippodrome, on Sunday evening, April 3, and all the folk who cherish memories of Caledonia's hills through seasons in Manhattan must have been there. It was a heathery gathering, all right, with lassies and lads to thrill, to skirl and drumbeat, and you could catch the broad accents of the Clyde or the burr of old Edinboro' town in the lobby.

The occasion was under the auspices of the New York Caledonian Club, and it was Joseph Hislop's night. Very definitely it was the night of the Scotch tenor who came from Covent Garden to the Chicago Opera Association this season and proved his claims as a lyric tenor of outstanding quality. This was his first and only concert appearance in New York this season, and it was accomplished in the happiest of circumstances. The plaid of every clan in Scotland made bright showing on the stage, and sporans swung as the kilties stepped out to the strains of "Cock o' the North." For the second time in this country, the program asserted, the hundred pipers were gathered together and they showed what they could do with their beribboned pipes. There was many a tune from the land of the haggis, and the night was a full one for the Scots assembled.

Mr. Hislop displayed his vocal gifts in a varied program. There were operatic arias and English ballads, but the most endearing numbers were those of Caledonia. The Scotch tenor has an admirable equipment as a recitalist. He can impart a genuine glow to a lyric phrase, and often he develops a tone of rare beauty. Moreover, he has a dramatic sense that gives power to his work in other moods, and his personality is always agreeable. He had his huge audience applauding demonstratively and demanding encore after encore.

Appropriately enough the tenor opened with "A Hundred Pipers an' A', an' A'." He made very effective, Lee's setting of Walter Scott's "MacGregor's Gathering." The "Celeste Aida" was essayed with good results, but his finest operatic excerpt was the lament of *Federico* from Francesco Cilea's "L'Arlesiana." McKinney's "The Bagpipe Man" was another admirable number. Cole-ridge Taylor's "Eleanore," Craxton's "Come You, Mary," and del Riego's "Thank God for a Garden" were bracketed. Mr. Hislop made exquisite music of "Mary of Argyll," and "Annie Laurie" was given as a warm-toned love song. "Of a' the Airts," by William Marshall, was another admirable number. As one extra there was "La Donna è Mobile" and the tenor wound up the evening by leading the audience in "Auld Lang Syne."

Col. Percy A. Guthrie gave an introductory address on pipers in war and peace. Oscar Nicastro contributed several cello solos, and Alberto Sciarretti was at the piano as accompanist.

Beatrice MacCue Under New Management

A new managerial arrangement is that whereby Beatrice MacCue, contralto, will be booked next year by the New York Concert Bureau. Recent activities for Miss MacCue have included a visit to the Laura Franklin Hospital on Easter Sunday afternoon, to sing for the children there. On June 12 she goes to Bucknell University, Lewisburg, Pa., to appear as soloist in a production of Handel's "Judas Maccabaeus." This will be her fifth appearance in Lewisburg the last few years. She begins her fifth year as soloist at the Rutgers Presbyterian Church of New York City on May 1.

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SPALDING ADMIRABLE IN SECOND RECITAL

Violinist's Art, in Fine Program, Impresses Carnegie Hall Audience

With many definite flourishes characteristic of the virtuoso, and with much musicianship of a high order, Albert Spalding in Carnegie Hall on Sunday afternoon, April 3, again demonstrated his right to a place among the celebrities of the violin. This was Mr. Spalding's second recital of the season, and the favor and high reputation he has won as an artist of exceptional attainments was made manifest by the size of the audience. Spring called to green and sunlit spaces, but the magic of Spalding's bow was compelling too, and his admirers listened eagerly to a full program, and then waited to demand more.

The violinist gave of his best. His technical command of the instrument was amply demonstrated. So far as his interpretative work was concerned he displayed his individual gifts with admirable effect. His tone was round and grateful to the ear, and sang with a mellow voice in many phrases of melodic

legato. His dynamic contrasts were always artistic. On the whole, the recital was a decided success.

André Benoist, the accompanist, gave adequate support to Dr. Spalding, and shared the honors in a performance of Beethoven's Kreutzer Sonata, the feature of the program. Mr. Spalding played admirably throughout the work, and made the Andante movement particularly notable.

In his opening group the violinist made the Adagio from Bach's F Minor Sonata a rare exposition of skill in double-stopped passages. Also well played were Corelli's "La Follia" in the recitalist's own version, and the Tartini Variations according to Kreisler. There was the inevitable popular group, and with fluent mellow tone came the Prelude from Saint-Saëns's "Le Deluge." Mr. Benoist was at the piano and there was added an organ accompaniment, played by Robert Gayler. The audience gave unmistakable signs of its desire for a repetition of the number, and Mr. Spalding and his aids responded. Bracketed with the Prelude were the Brahms-Joachim Hungarian Dance No. 7, Schumann's "Evening Song," and two Sarasate works—the rhythmic romance of Andalusia and the effervescent but somewhat exasperating "Zapateado."

RECITAL BY MR. SAMPAIX

Fluency and Vigor Mark Pianist's Playing of Well Varied Program

A Toccata and a Sonata by Scarlatti opened Leon Sampaix's recital at Aeolian Hall, Thursday evening, March 31. Following these antique but ever-delightful works came Liapounoff's Variations on a Russian Theme, Beethoven's "Moonlight" Sonata, a group of Russian pieces and a final group which was made up of Schumann's Toccata, Saint-Saëns's "Wedding Cake" Waltz, and Chopin's A Flat Polonaise.

Inveterate fluency marked Mr. Sampaix's performance of the entire program. And in both the old and modern groups there was vigor in addition to clarity and speed. The Beethoven work was an unfortunate choice, however, as that famous composition was marred throughout by an almost bizarre conception of its beauty. A tendency to snip the ends of phrases with a pair of steel shears was apparent very often, and a rococo sense of rhythm nearly destroyed every vestige of brooding melancholy which Beethoven put into the first movement of his sonata. The other compositions fortunately were treated with more respect and understanding. Lacking really masterly readings, they nevertheless were played with noticeable brilliance and therefore elicited frequent and often deserved applause.

Musical Version of "Quality Street" Announced for New York

Barrie's "Quality Street" is to be seen in New York in operetta version. Lee and J. J. Shubert announce the attraction, and artists have been imported from England to play the principal rôles in the delightful romance of Napoleonic days. The "translated" form of the Barrie work has been done in Austria. Walter Kollo, of Vienna, is responsible for the score.

NOTABLES AID MUSIC WEEK

Kreisler, Gatti and Hofmann Join Artists' Advisory Board

Assisted by the earnest efforts of New York's Music Week Committee to make Music Week, April 17-24, an individual matter for everyone, the great civic response in New York is expected to make the campaign an impressive demonstration. Fritz Kreisler, Giulio Gatti-Casazza, Josef Hofmann and Harold Bauer have come forward to identify themselves with Music Week as members of the advisory board of artists, and plans for co-operation in the schools are being arranged by George H. Gartlan, director of music of the Department of Education. The school children are writing essays and the high school orchestras are arranging for contests in musicianship. Otto H. Kahn, honorary chairman of Music Week, will give 100 seats at a special Music Week matinee at the Metropolitan Opera House, April 19, to those school children who express best the value of what Music Week means to New York, and to the most talented young musicians.

The full personnel of the advisory board in addition to the names already given includes Geraldine Farrar, Percy Grainger, Artur Bodanzky, Adolfo Betti, Ernest Bloch, Henry Hadley, Victor Herbert, Mme. Louise Homer, Dr. Otto Kinkeldey, Franz Kneisel, Hans Letz, Kurt Schindler, Josef Stransky and Leopold Godowsky. Wishing to be identified with Music Week, Willem Mengelberg lent his name to the advisory board on the day he sailed.

The co-operation which the united neighborhood houses have promised for Music Week, will make the celebration felt over a great area of the city. Harriet Righter is arranging block music festivals in the vicinity of the various neighborhood houses. The Czechoslovaks give a native festival at the Town Hall, on April 23. The idea of

staging a great choral choir in the open air on the opening Sunday of Music Week originated with Lynnwood Farnham, organist of the Fifth Avenue Presbyterian Church, and Warren R. Hedden, chairman of the Church Organist Committee.

MORRIS PLAYS OWN WORKS

Discloses Ability as Composer in Recital—Albert Stoessel Assists

Harold Morris, composer-pianist, with the able assistance of Albert Stoessel, violinist, presented a program of his own works in Aeolian Hall on Tuesday afternoon, March 29. Opening with the Piano Sonata in B Flat Minor, Op. 2, the program included his Sonata for Violin and Piano in E Flat, Op. 6, and the Piano Sonata in A Flat, Op. 3.

An interpretation of the first composition revealed some qualities not evident at its recent première. The Scherzo still remains, however, the freshest and most vital of the four movements. The whole work was deftly performed. The Violin Sonata, a later work, further revealed the musicianship of this talented composer. The Piano Sonata, written in a more fecund interim, impressed the listener as a composition of definite and admirable qualities. All three works won much applause.

Bimboni Directs Dante Program

A "Celebrazione Dantesca" was given recently with noteworthy success before the Lega Musicale Italiana, Inc., under the direction of Alberto Bimboni, president, at the rooms of the league. An address on the works of Dante was made by Dr. P. Rinaudo L. Deville, and two groups of settings of Dante poems by Marchetti, Schumann, Mancinelli and Rossini were given with distinguished artistry by Mario Laurenti, baritone, of the Metropolitan Opera Company. Ruth Witmar, soprano, was to have given the Verdi "Ave Maria" but was unable to appear, and Mme. Helen Bimboni, who replaced her, had to learn the aria at the last moment. Under the circumstances, Mme. Bimboni's interpretation was especially laudable.

The first regular meeting of the Bel Canto Musical Society will be held at the home of Mrs. Charles G. Braxmar, president, the afternoon of April 24.

BACH PROGRAM ENDS SEASON OF 'FRIENDS'

Bodanzky and Excellent Soloists Interpret Works of The Master

The final concert of the season of the Friends of Music was given in Aeolian Hall on the afternoon of April 3, the attractions being an orchestra and chorus under the baton of Artur Bodanzky, George Medor, tenor; Marion Telva, contralto, and William Gustafson, bass, as soloists, but most of all, a program entirely by Bach.

The program began with the Concerto in F Major for orchestra in Mottl's arrangement, with Gino Nastrucci playing the violin obbligato. It was a masterly piece of playing, much of it almost compelling one from his seat to go jigging down the aisle to Bach's merry rhythms. The work itself suffered to a certain extent from over-heavy re-scoring, but it was, as it was, a most delightful thing.

The cantata, "Ah, Hapless Man," sung by George Meader, with the chorus for the final chorale, was striking because perfectly sung by Mr. Meader, but the most pronounced Bach enthusiast could not declare it to be one of the master's most interesting works.

Not so, however, the cantata, "God's Time Is the Best," which finished the program. In this, the chorus, soloists and orchestra, with Paul Eisler at the harpsichord and Wilfred Pelletier at the organ, did impeccable work. The shading of all the choruses, the attacks and releases left nothing to be desired and the very difficult number, "It Is the Old Decree," was impressive.

The value of a concert like this cannot be overestimated, as it makes possible a hearing of works seldom if ever heard and when it is done so splendidly as last Sunday's program was the concert becomes a public benefaction. Mr. Bodanzky throughout the program led with a strength and a finesse that he has not invariably exhibited elsewhere, and to him, as well as to Stephen Townsend, who trained the chorus, is due the unqualified success of the performance.

letter Series No. 1

Mendelssohn Club,

Philadelphia, Pa.

Mr. Jollif, who appeared with the Mendelssohn Club, sang with fine style, and artistically interpreted his part of the program. His voice is resonant and full and he has complete control of it. He was a great success, and the audience recalled him many times. He is one of the best soloists the club has had since I assumed the conductorship.

(Signed) N. LINDSAY NORDEN,

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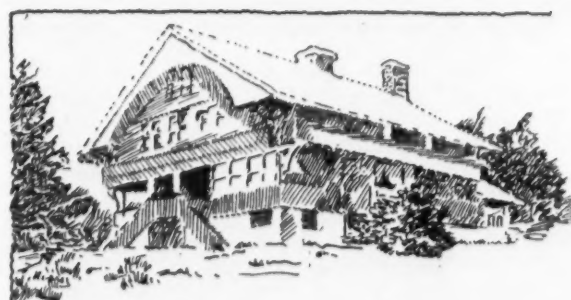
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PHILADELPHIA LAUDS MISS BORI'S 'MANON'

Gatti's Production of Massenet Opera Well Liked—
The Symphony Concert

PHILADELPHIA, April 4.—The points of resemblance between the Academy of Music of Philadelphia and the Opéra-Comique were accentuated last Tuesday evening by a performance of "Manon" not unworthy of the best traditions of the Paris institution. It would be difficult indeed to surpass the fascinating and altogether convincing embodiment of the name part presented by Lucrezia Bori. Her portrait of the Abbe Prevost's classic character of frailty and potent allurements was conceived somewhat on the lines made familiar by Mary Garden, yet it was finer, more exquisite and subtle and dainty. Vocally the comely young Spanish artist was satisfactory, if without special brilliancy. Her most admirable singing was done in the second act, of which the plaintive "Adieu Petite Table" was a conspicuously charming feature.

Philadelphians entertain the pleasantest memories of Miss Bori, albeit these are brief. Her lovely *Fiora* was submitted to opera-goers here in the season of 1914, since which period she has been absent from this city.

Charles Hackett successfully grasped the peculiarly Gallic significance of his romantic rôle and sang with fluency and just the right recognition of its sentimental and poetic possibilities. His "Ah, Fuyez" was splendid. There was a suitable *Lescaut* in Thomas Chalmers and an excellent *Count des Grieux* in Leon Rothier. The subsidiary rôles were generally well taken, Paolo Ananian winning marked favor for his vivid conception of the amorous old *Guillot* and exemplifying his mastery of the elusive art of operatic diction. Marie Tiffany, Minnie Egner and Cecil Arden, respectively the *Poussette*, *Javotte* and *Rosette*, were usually well abreast of their opportunities. Albert Wolff interpreted the Massenet score in the most appreciative and authoritative spirit.

Galli, the engaging, and Bonfiglio, the nimble, danced delightfully in the "Cour la Reine" scene.

Rachmaninoff repeated his vivid and surging Second Concerto, heard here previously this season, at the Philadelphia Orchestra concerts given in the Academy on Friday afternoon and Saturday night. His prodigious technique and rich gifts of poetic introspection won the usual favor. Mr. Stokowski, by way of contrast with Russian modernism, offered a sprightly reading of the Mozart G Minor Symphony and returned to the temp stuous provinces with Stravinsky's scintillant *tour de force* "Fireworks" and Wagner's "Ride of the Valkyries." H. T. C.

Amy Grant Closes Opera Recitals

Amy Grant will conclude her series of opera recitals at the Hotel Plaza this month. These recitals will be resumed next November and will continue throughout the opera season on Tuesday afternoons. Miss Grant will give a series in Providence during April and May.

Monteux Gives Two Concerts for Young People

BOSTON, April 3.—The young people of Boston were treated to a pair of concerts by the full Boston Symphony, on March 29 and 31, at Symphony Hall. For both concerts, Mr. Monteux arranged the following program: Saint-Saëns' March from the "Algerian Suite"; Haydn, Andante from the "Surprise" Symphony; Grieg, Three Norwegian

Dances; Tchaikovsky, Andante Cantabile from the String Quartet, Op. 11; Mozart, German Dance, "The Sleigh Ride"; Rossini, Overture to "William Tell." The concerts were exceptionally well attended, and the young people seemed to enjoy the music immensely. H. L.

MISS OLIVER IN RECITAL

Pianist Introduces Striking Work by Leginska at Aeolian Hall

An unconventional but distinctly interesting program of piano music was unconventionally, but very well interpreted at Aeolian Hall, Thursday afternoon, March 31, by Lucille Oliver, a pupil of Ethel Leginska. Two Preludes and Fugues from Bach's "Well-Tempered Clavier" were followed directly by Chopin's F Minor Ballade. Hard on the heels of the Ballade came two pieces by Debussy "Les Sons et les Parfums Tournent l'Air du Soir" and "Ce qu'a Vu le Vent d'Ouest," both brilliantly played; then in turn came Brockway's arrangement of two Armenian folk-songs, a Scherzo by Ethel Leginska after a prose-poem by Tagore, two numbers by MacDowell, and finally Liszt's "Mazeppa Etude Transcendante," which concluded the program.

The Leginska number had its first hearing at this recital. With such rhythmic coloring as Miss Oliver gave it the work established itself at once as an unusually stimulating product of modern musicianship. It is bold, vigorous and yet defiantly sane, influenced by Strauss's "Don Juan," but still the expression of an individual *métier*. It should be heard again.

Miss Oliver's playing, except in the more modern works which she played, was done with a miniaturist's brush, and her tone therefore lacked the breadth one is accustomed to expect in performance of Bach and Chopin. She obviously knew what effects she was after, however, and achieved them every time. Her audience was justly enthusiastic.

April Engagements for Gruen

Having completed his recital tour with Paul Althouse, Rudolph Gruen has returned to New York, only to leave for new engagements as pianist and accompanist. He appeared with Titta Ruffo in Memphis April 1 and in New Orleans on April 4. With Althouse, he goes to Portsmouth, Ohio, on April 11. He will appear at the Waldorf, in New York, with Leta May, on April 14; in Paterson, N. J., on April 17, with Ruffo, and with the same singer at the Hippodrome in New York on the 24th, in Montreal on the 27th, and in Toronto on the 29th.

Gives Reception for Frank Laird Waller

CHICAGO, April 2.—Mme. Sturkowsky-Ryder gave a studio tea March 29 in honor of Frank Laird Waller, formerly assistant conductor with the Chicago Opera Association, and now the musical director of "The Beggar's Opera" company, playing at the Central Theater. Among the guests were members of the company and a number of prominent Chicago musicians. E. C. M.

Russian Symphony to Make Season's New York Début

The first appearance this season of the Russian Symphony, Modest Altschuler, conductor, will be at the Metropolitan Opera House, Saturday evening, April 30, under the auspices of the newly formed Musical Arts Bureau, Jennie Karp and Frederic Ferdinand, directors. The soloists will be William Miller, tenor, and Piastro-Borisoff, violinist.

Lillian Croxton Returns from Florida

Having spent a portion of the winter at St. Augustine, Fla., Lillian Croxton, soprano, with her husband, Frank Croxton, returned recently to New York. On March 27, she appeared with the Women's Philharmonic Society.

Kurt Wanieck Reappears at Orchestra Hall in Chicago

CHICAGO, April 3.—Kurt Wanieck, who makes infrequent public appearances in Chicago but always contrives to have them interesting, gave a piano recital at Orchestra Hall on March 28. He confined himself to conventional music, and played with the conventions of

interpretation, but at the same time with an ease of manner and a certainty of technique that gave it individuality. Mr. Wanieck is a student of tone and accent, his Beethoven playing was particularly appreciated and the Chopin group which followed had much grace and personality. The audience recalled him a number of times during the evening. E. C. M.

Althouse Heard in Tampa

TAMPA, FLA., April 1.—Paul Althouse of the Metropolitan Opera Company made a deep impression at his recital in the Tampa Bay Casino, in the Ernest S. Philpitt course. Assisted at the piano by Rudolph Gruen, the tenor interested his audience with French songs by Duparc, Delbruck, Massenet and Fourdrain and the "Celeste Aida" aria, and won it with eight programmed American songs mostly of the ballad type. Mr. Gruen also contributed a group of piano solos.

Chicago Mendelssohn Club Sings at Musical Extension Concert

CHICAGO, April 1.—The fourth concert of Frank A. Morgan's Musical Extension Series was given at Orchestra Hall last night. The program was presented by the Mendelssohn Club, a well known male chorus of the city, under the direction of Harrison M. Wild, and two assisting soloists who made their first professional appearances. These were Eva Gordon Horadesky, contralto, and Minna Krokowsky, violinist. Other musical events at the same hour made it impossible to be present during Miss Krokowsky's performance, the first movement of the Tchaikovsky Concerto and Wieniawski's Second Polonaise, but Miss Horadesky displayed one of the best natural voices that has been heard this season among the younger singers. It is a genuine contralto, with deep, rich notes, still somewhat in need of training toward suavity, but the singer is evidently a true musician. E. C. M.

New Chicago Force Soon to Make Début

CHICAGO, April 2.—A new orchestra is scheduled to make its initial appearance at the Illinois Theater on April 10. It will appear under the name of the Wurlitzer Symphony, its membership consisting of employees of the Chicago division of the Rudolph Wurlitzer Company. V. J. Grabel, the conductor, has spent much time during the winter in assembling orchestral talent and rehearsing the new organization. E. C. M.

George Turner Marries

George Chittenden Turner, formerly correspondent for MUSICAL AMERICA in Brooklyn, and Mrs. Madeleine M. Brett, were married on March 31. Mr. Turner is known both as a composer and as a writer on musical subjects.

Chicago Pianist Leaves for European Tour

CHICAGO, April 2.—Ruth Bradley, pianist, will leave Chicago May 1, and will sail on May 12 for Paris. While in Europe Miss Bradley plans to tour Switzerland and Italy. She will return to America in October and on Nov. 6 will give a recital in Chicago under the direction of F. Wight Neumann. M. A. M.

Anna Case Admired in Fort Worth

FORT WORTH, TEX., April 2.—Anna Case, soprano, gave a recital before a large audience here Monday night. Her singing evoked marked enthusiasm. This concert was the last of the regular Harmony Club course. C. G. M.

Gavin Williamson to Accompany Marshall

CHICAGO, April 2.—Gavin Williamson, Chicago pianist, has been engaged as accompanist for Charles Marshall, the tenor of the Chicago Opera Association. Mr. Williamson will spend the month of April in California with the opera company, where Mr. Marshall is scheduled to sing the rôle of Otello in Los Angeles, San Francisco, and after leaving the coast, Denver. E. C. M.

MUSICIANLY SINGING

BY ELSIE GARDNER

Four Groups in as Many Languages
Comprise Soprano's Début
Recital Program

Four groups of songs in as many languages made up the exceedingly fine program which Elsie Gardner offered at her recital in Aeolian Hall, Friday evening, April 1. "O del Mio Dolce Ardor" by Gluck, "Le Violette" by Scarlatti, "O Sleep Way Dost Thou Leave Me" by Handel and "The Mermaid's Song" by Haydn composed the first and purely classical group; Debussy's "Beau Soir," Fourdrain's "Carnaval" and two songs by Bemberg, one of which had to be repeated, composed the second group; four German lieder by Brahms, Wolf and Strauss, sensibly sung in the original tongue, made an excellent third group; while the fourth and last section of the program was devoted to five lyrics by Rogers, Kirk Ridge, Spross, Schneider and Macfayden. To these numerous numbers were added several encores.

In neither the Italian nor German groups did Miss Gardner fulfil all the vocal demands made by those two alien and yet equally exacting schools. If her voice is small, however—particularly in the middle register, her musicianly use of it demanded constant, unaffected praise. She had poise, transparent diction and a keenly sympathetic understanding of most of the work she interpreted. Aided in her interpretations by Coenraad V. Bos, who presided with his customary skill at the piano, she won acclaim made visible in a veritable floral triumph.

Chicago Musicians Club of Women in Concert

CHICAGO, April 2.—The only organ concert of the season scheduled by the Musicians' Club of Women was given at St. James's Episcopal Church, March 28. The program was arranged by Mrs. Dwight C. Orcutt and Anna Burmeister. Among the members taking part were Ruth Breyspraak, Frances Anne Cook, Florence Hodge, Mary Porter Pratt, Marion Taylor Raymond, Elizabeth Olk-Roehl, Mildred Smith, Miriam Larkin Stenson and Ebba Sundstrom. The accompanists were Sarah Wildman Osborn and Beulah Taylor Porter. E. C. M.

San Francisco Symphony Engaging Players for Next Season

[By Telegraph to Musical America]

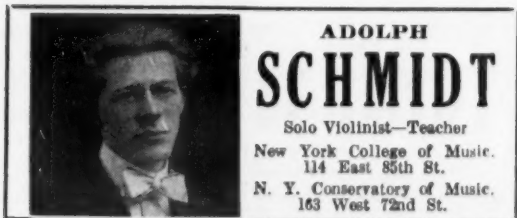
SAN FRANCISCO, CAL., April 5.—The indications are that the San Francisco Symphony will continue its activities. Of the \$100,000 needed for next season, \$55,785 has been subscribed, and, on the assumption that the balance will be forthcoming, musicians are being signed up on the same minimum salary basis as last year. The contracts, however, will not be binding unless the necessary funds are raised. MARIE H. HEALY.

Harold Bauer Given Ovation in Oklahoma City

OKLAHOMA CITY, OKLA., April 2.—Harold Bauer received the greatest ovation ever given an instrumentalist in Oklahoma City, with the possible exception of Kreisler, at his concert, March 30, in the High School auditorium. Bauer was presented by Hathaway Harper and the Frederickson Kroh Music Company in compliment to the Ladies' Music Club. C. N. C.

Artists to Tour Canadian Provinces

This week a quartet composed of Grace Kerns, soprano; Alma Beck, contralto; Judson House, tenor, and Fred Patton, bass, will leave for a tour of the maritime provinces of Canada. Among the cities where concerts will be given are: Halifax, Truro, New Glasgow and Sydney in Nova Scotia; and Charlottetown on Prince Edward Islands, besides a number of the smaller cities. The members of the quartet have been particularly busy lately. Directly after the northern tour Miss Kerns will sing in Philadelphia and Birmingham; Miss Beck has just returned from Cleveland, where she appeared in concert; Mr. House has sang recently in Hamilton, Canada, and Mr. Patton sang with the New York Oratorio Society at the Manhattan in Elgar's "Dream of Gerontius" and the Verdi "Requiem."



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DALLAS THOUSANDS GREET CHICAGOANS

Shower Tributes of Applause on Mary Garden's Artists in Favorite Works

DALLAS, TEX., April 4.—Audiences totaling 12,000 persons heard the four performances given by the Chicago Opera Association, beginning March 23. "Carmen," with Mary Garden, Margery Maxwell, Lucien Muratore and Georges Baklanoff, afforded the attraction of the opening night. The house, almost a capacity one, was enthusiastic, and called the principals before the curtain numerous times. The orchestra won its share of the applause. Polacco conducted finely.

Raisa, Johnson, Baklanoff and others made distinctive the performance of "Lohengrin" on the following evening.

Excellent ensembles and admirable work by the principals brought from the audience tremendous applause. Of the other members of the cast, admirable work was done by Carmen Pascova as *Ortrud*, Desire Defrere and Edward Cotreuil. Cimini conducted.

"Traviata" on the next night brought honors to Hempel and Bonci, who had some twenty-five curtain calls after the performance. With them in the cast were Rimini, Defrere and Nicolay. Polacco, as conductor, shared in the evening's success.

"Cavalleria" and "Pagliacci" constituted a double bill on the last evening. Raisa at her best in *Santuzza* was supported by Lamont, Defrere and others. Muratore's *Canio* was one of the triumphs of the four performances. Rimini and Margery Maxwell figured in the cast of the *Leoncavallo* work. C. E. B.

MOUNT RUBIDOUX PILGRIMS HAIL SUNRISE WITH SONG

Los Angeles Citizens Join in Riverside Custom and 20,000 Listen as Marcella Craft Sings

LOS ANGELES, CAL., April 2.—Early morning open-air religious services have come to be the Easter fashion in Southern California and every community which boasts a ten-foot rise of land has an Easter service on the "mountain," after the fashion set by Riverside in its noted Mount Rubidoux morning pilgrimage. There are too many to detail, but Riverside heads the list, because of its novelty and scenic interest.

As in several other years, Marcella Craft was the soloist of the day, singing to what was estimated as an audience of 20,000. Cars to the number of 730 made the ascent during the night. Her voice rang out with the early sunbeams. The Stanford Glee Club under Warren D. Allen took part as did also a Riverside chorus under Cora A. Merry.

There were a dozen such services around Los Angeles, the principal one being at Hollywood, where, in a natural amphitheater, the Philharmonic Orchestra, directed by Walter H. Rothwell, played the Wagner "Prize Song" and other music and accompanied Mrs. Eliz-

abeth Rothwell, who sang Henschel's "Morning Hymn." Hugo Kirchhofer led the large chorus and the audience at these services.

At the Eagle Rock services, Frederick A. Warde, the Shakespearean actor, was the leading figure.

The Philharmonic Orchestra played its Sunday afternoon Easter program to a large audience at the Philharmonic Auditorium. The novelty was the performance of Humphrey J. Stewart's Four Dances from the music of a San Francisco Bohemian Club Grove Play of several years ago. The composer, who came up from San Diego, was given an ovation. Other numbers were the Laidoff "Kikamora" and "Baba Jaga" fairy tales, Norwegian Dances and Sigurd, by Grieg, and the "William Tell" Overture. Jules Lepske, violinist, of the orchestra, was soloist, playing the Tchaikovsky concerto in a style which marked him an artist of large powers.

The orchestra is shortly to tour the western states, playing in twenty or thirty cities. W. F. G.

SAN JOSE ADMIRES PARLOW

Conservatory Forces Present Gounod Mass—Elks Dedicate Organ

SAN JOSE, CAL., April 1.—Kathleen Parlow played to a capacity Colbert Concert Course audience in the Normal Assembly Hall on March 24. A remark-

able development in Miss Parlow's artistic powers has taken place since her last visit to the Coast. Always gifted with facile technique her work has taken on new interest from both the tonal and interpretative standpoints. The audience was most appreciative. Fred Melsom Gee gave admirable support at the piano.

For next season, the second of the Colbert Series, Mrs. Colbert has already announced the San Francisco Symphony, Arthur Middleton, and the London String Quartet. The advance subscriptions, already booked, are strongly indicative of public interest in the course.

Gounod's "Saint Cecilia" Mass was given its second annual performance at the College of the Pacific on the afternoon of March 27. The Conservatory auditorium was filled to overflowing. The College Chorus and Orchestra, assisted by Dr. Charles M. Richards, tenor, and Charles M. Dennis, bass, gave a praiseworthy performance. Lucile Macabee, senior vocal student, sang the soprano solo parts in a most creditable manner. The entire production was directed by Howard Harold Hanson, dean of the Conservatory.

On March 23 the mass was sung before a good-sized audience at the Alhambra Theater under the auspices of the Methodist Church.

The Elks Club dedicated its new \$5,000 pipe organ on March 24. Dr. Charles M. Richards, organist and musical director, and the Elks Quartet, consisting of Chester Herold, Roy Thompson, J. Warren French, and C. Argall, gave the musical program. The active interest that this club is taking in good music dates from the time that Dr. Richards returned from service in France. Since then the organ has been installed, an orchestra and men's chorus

have been organized and are rehearsing regularly. Dr. Richards, who to use his own words, "listens to the buzz of an x-ray machine all day, drills choruses and orchestras by night, and appears as tenor soloist between times" has exerted a remarkable influence in local music.

Mr. and Mrs. Homer de Wit Pugh directed a "Stabat Mater" performance at the Presbyterian Church on March 27.

Luisa Tetrassini and her party were tendered a reception on Thursday morning, March 24, when her private car was in San Jose for two hours. Committees from civic organizations, the local Italian clubs, the press, and many musicians and admirers were welcomed aboard her car, and an impromptu musicale was given, much to the delight of those present. M. M. F.

May Peterson Heard in San Francisco

SAN FRANCISCO, March 25.—In the Colonial ballroom of the Hotel St. Francis, the fourth event in Alice Seckels's Matinée Musicales brought forward May Peterson, soprano of the Metropolitan Opera, in recital. The preponderantly feminine audience included many who had heard her two years ago. Although she can build up a dramatic climax at will, Miss Peterson definitely prefers, it seems, to work in a more restful, exquisite genre. Her choice of numbers was chronologically broad, extending from Bach and Mozart arias to songs by Cyril Scott, Richard Hageman, Albert Spalding and A. Walter Kramer. Its highest points artistically were Messager's "Jamais la Vieille Maison Grise," Staub's "L'Heure Délicieuse." Dannstrom's "Jag Tror," and the Old Scotch song, "I'm Wearin' Awa', Jean." Clarence Shepard provided accompaniments of artistic dignity.

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NEW ORLEANS, LA.—Margaret Tutwiler, violinist, appeared at Tulane University, under the auspices of the Newcomb School of Music recently.

OTTAWA, CAN.—A large audience was attracted to the Chateau Laurier on the occasion of a joint recital by Alice Valiquet, soprano, and Julia Fortin, pianist.

WHEELING, W. VA.—Paul Allen Beymer gave an organ recital at St. Matthew's Church recently. He was assisted by John O'Connor, who sang numbers by Hadyn and Mendelssohn.

UTICA, N. Y.—Roderick Benton, baritone, has been secured as an additional soloist at Plymouth Congregational Church. Mabel Zoecker is soprano soloist and Frank W. McClary, organist.

ITHACA, N. Y.—The Cornell University Band gave its first public concert this year in Bailey Hall, on March 21, under the direction of Geo. L. Coleman. The assisting artist was Ellen Rumsey, contralto, of New York.

WESTERFIELD, CONN.—Harry N. Clapp was the soloist at a recent free organ recital given under the auspices of the Woman's Saturday Afternoon Club at the Congregational Church. John T. Dowd was the assisting artist.

CHARLES CITY, IOWA.—One of the first contests of the kind to be held in the State is the musical contest between the high schools of Rock Valley, George, Orange City, Rock Rapids and Luverne, Minn., to take place at Rock Rapids on April 29.

MORGANTOWN, W. VA., March 20.—For the second symphony concert under his direction, Max Donner of the music faculty of the University of West Virginia will have Elsa Dingling Duga of Wheeling as soloist. The concert will be given on April 12.

HUNTINGTON, W. VA.—In its second concert of the season, the Musical Art Society presented Dan Beddoe, tenor, as assisting artist. The chorus, under the leadership of Hosford Plowe, was heard in a miscellaneous program, with Aurora Leedom at the piano.

MORGANTOWN, W. VA.—Max Donner's string quartet gave an enjoyable concert at Commencement Hall recently. Besides Mr. Donner, the quartet is composed of Edward S. Allen, Claire Harkins and Rudolph Winkler.

WEST HAVEN, CONN.—The music committee of the First Congregational Church has re-engaged its quartet for another year. The singers are Mrs. Raymond P. Saltsman, Anna Gasel, W. Raymond Main and Clarence Lake. George T. Birke is the director.

SILVERTON, ORE.—Alice Price Moore, contralto, of Portland, was soloist at the regular weekly assembly of Silverton High School, on March 9. The students sang "I Passed by Your Window," by May Bhahe, and other songs, directed by Kathryn Crysler Street of Portland.

HARTFORD, CONN.—Ada M. Porter and Maurice E. Wallen, contralto and tenor of the First Baptist Church, have resigned their positions after several years' service. Mrs. Belle Shaw Rollins has been engaged for the contralto position, but the tenor post is still vacant.

COLUMBUS, OHIO.—Mrs. Harry Daugherty, wife of the Attorney General, who has resided here for many years, is remembered in musical circles as a brilliant student at the Cincinnati Conservatory of Music, where she attracted attention by the beauty of her voice.

OAKLAND, CAL.—W. W. Carruth presented compositions by Bach, Guilman, Bossi and Stoughton at the March

organ recital at Mills College. He had the assistance of William Larraia, violin teacher at the college, in a group of numbers by Beethoven, Massenet and Fibich.

SACRAMENTO, CAL.—The Sacramento Boys' Band devotes one meeting a month to the appreciation of music. The young students meet in their clubrooms under the direction of their leader, H. Green. All their extra money has been used for the purchase of phonograph records.

JENKINTOWN, PA.—Mildred Langworthy, soprano, and R. Ernst Hartmann, pianist, provided an enjoyable program at the Beechwood School Conservatory of Music on March 21. A two-piano recital was given on March 15, by Emma Warde Ryder and Ethlyn Marguerite Selner.

WATERLOO, IOWA.—The Zedeler Symphonic Quintet gave a concert at the East High Auditorium on March 12. The organization is composed of Nicolai Zedeler, cellist; Miriam Zedeler, pianist and accompanist; Salvador Sala, violinist, recently of Barcelona, Spain; Isador Karon, violinist, and Mildred Louis Allen, soprano.

MANCHESTER, N. H.—George L. Stearns, who has been organist at the First Baptist Church for sixteen consecutive years, and also director of the choir, has resigned his position and will retire. Prior to his association with the church mentioned he was organist at the Merrimack Street Baptist Church for eleven years.

TORONTO, CAN.—Frank E. Blachford was the guest of honor at a recent meeting of the Atkinson Studio Club, following his talk on "Instruments of the Orchestra." A sonata for viola and piano by Luigi von Kunits was given its first performance at the meeting of the Heliconian Club on March 12, by the composer and Frank Welsman.

TORONTO, CAN.—The concert in Massey Hall on March 13, under the auspices of the Grand Army of United Veterans, was heard by a large audience. The artists who provided the program were Flora Finlayson, contralto; Castor Davidson, violinist; J. Lee Johnson, baritone; Eddie Jackson, tenor, and H. Franklin, V. Napoli and T. Mondo.

POUGHKEEPSIE, N. Y.—The Vassar College Choir, E. Harold Geer, director, presented its annual program of Lenten and Easter music in the chapel on March 20, with the assistance of Martha Atwood, soprano; George K. Raudenbuch, violinist; Helen Donlevy Cochran, harpist, and Norman Coke-Jephcott, organist. Muriel Tilden was the accompanist.

PORTLAND, ORE.—Walter A. Bacon presented one of his advanced pupils, Abe Bercovitz, in a violin recital at the Lincoln High School auditorium, before a large audience, on March 14. The interesting program included works by Tartini, Wieniawski and Sarasate, with the Bach Double Concerto, played by Mr. Bacon and Mr. Bercovitz. Mabel Olsen was the accompanist.

EASTON, PA.—The music committee of the Woman's Club presented an attractive program on March 15, when the numbers consisted of settings to words by Shakespeare. The chorus was under the direction of Mrs. Macan. Earle D. Laros, pianist, presented the second in his series of historical programs at Pardee Hall of Lafayette University on the same afternoon.

COLUMBUS, OHIO.—Gladys Pettit Bumstead, soprano of the Women's Music Club, was the assisting artist at the Saturday Music Club's meeting at the Deshler Hotel on March 5. The concert at the Fourth Avenue Church of Christ on March 11 brought forward Lillian

Wood, violinist; Alice Laughridge, soprano; Edgar Sprague, tenor, and the University Glee Club Quartet.

FERNDALE, WASH.—H. Goodell Boucher, tenor; John Roy Williams, violinist; Mabel Parshall Burnett, reader; Mrs. H. Goodell Boucher, contralto, and Maude Williams, pianist, all faculty members of the Bellingham School of Music, were heard in concert recently. Another program of interest was given by Gladys Wier, violinist, and a trio, composed of Miss Wier, Marion Westerlund and Nils Westerlund.

BRIDGEPORT, CONN.—The Wednesday Afternoon Musical Club extended invitations to the recent concert given by its members, the program for which was arranged by Mrs. Charles Ogren. Dorothy Smith, Mrs. Charles Hall, Mrs. Ogren, Mrs. Vaughn Wheeler, Mrs. George Taylor, Katherine Richards, Mrs. Nanchen Rosan, Ethel Pigg and Mrs. Alice Lyon Rodgers were the contributing artists.

MORGANTOWN, W. VA.—The University Choir, with Anna DeLynn as soloist, provided the program at the recent convocation exercises in Commencement Hall. The newly organized male quartet, composed of R. J. Helman, E. Barrett, F. Schroeder and W. J. Price, made its first appearance on this occasion. The Woman's Music Club brought Edith DeLys for a recital on March 15. Her mother played her accompaniments.

PASADENA, CAL.—Margaret Messer, lyric soprano, was soloist with the orchestra of Hotel Green on Sunday, March 6, singing the principal aria from Cadman's "Shanewis" with the composer at the piano. Henry Svredofsky, violinist of the Philharmonic Orchestra of Los Angeles, was the other soloist. Grace Bromfield Haver, dramatic soprano, sang with the Raymond Trio at Hotel Raymond recently for one of the evening concerts.

TORONTO, CAN.—A successful concert was given recently in Walmer Road Baptist Church by the combined adult choirs of the Indian Road and Walmer Road churches, assisted by the junior choir of the latter and the Philharmonic String Quartet of the Academy of Music. Nelly Gill was soloist. A recital of Bach's organ music was given at the Conservatory of Music on March 9 by Dr. Healy Willan before a large audience.

HANOVER, N. H.—John L. Sullivan has been chosen chairman of the meeting on college theatricals and musical clubs at the intercollegiate conference on undergraduate government to be held at the Massachusetts Institute of Technology on April 15 and 16. The meeting will discuss annual production trips for musical clubs and dramatic associations. Mr. Sullivan is a member of the Chi Phi Fraternity and is a son of Mr. and Mrs. P. H. Sullivan of Manchester.

UTICA, N. Y.—Classics of Erin were featured at the annual Irish concert given on March 21 at the Knights of Columbus Hall by the Catholic Women's Club. Those who participated were Elizabeth Campbell, Edward P. Ryan, Mrs. Maurice F. Sammons, Mrs. David Burke, William Flanagan, Edward Russell, Harry R. Goslin, Mrs. Mary Corbett-Donohue, Eugene Gantner, Bart G. Boehlert, Elbert Montena, Mrs. Everett W. Dibble and Bessie M. Stewart.

BERKELEY, CAL.—The opening spring Sunday Half-Hour of Music in the Greek Theater, was arranged by H. B. Passmore, and introduced the following singers: Althea Burns, Rosalee Scott, Cletus Howell and Mr. Passmore with the assistance of Suzanne Passmore Brooks at the piano. Mozart's "Magic Flute" duet, "Habañera" from "Carmen," excerpts from Lehmann's "In a Persian Garden" and a song set to Charles Keeler's "Where Cowslips Grow," were attractive features.

PORTLAND, ORE.—The Carrie Jacobs-Bond Musical Club held its regular meeting on March 12 at the home of Irene Horn. The following members, under the direction of Mrs. Carrie R. Beaumont, were heard: Dorothy Gruber, Miriam and Margaret Tobey, Eleanor and Marjorie Scott, Margaret and Elizabeth Reynolds, Sylvia and Lawrence Overbeck, Zanley Goldstein, Irene Horn, Florence Weinstein, Helen McCraney, Margaret Hune, Marion Smith, Nora Leopard, Virginia Hale, June Frampton, Frances Jordan and Helen Rittenour.

CORVALLIS, ORE.—The Orpheus Male Chorus of Portland, William Mansell Wilder, conductor, sang at the Presbyterian Church, March 13, under the auspices of the Associated Brotherhood of City Churches. The building was crowded to capacity and many were turned away. The soloists were Stuart Tulley, tenor, and Mrs. Arline C. Sutton, soprano, of Corvallis, and F. A. Patterson, baritone, of the Orpheus chorus. This was the seventh of a series of entertainments on Sunday afternoons in lieu of moving picture shows, which have been closed. Members of the chorus were guests of the Oregon Agricultural College.

BERKELEY, CAL.—Several new studios have been opened recently. Mr. and Mrs. Henry Jansen have come from Amsterdam and settled in the Berkeley hills, finding there inspiration for Mr. Jansen's compositions which Mrs. Jansen, pianist, interprets. Mrs. Lawrence Strauss has opened a violin studio, specializing in the teaching of children. Orley See, violinist and a member of the University Extension Music Department, has also opened a private studio. Berkeley's Chamber of Commerce has voted to give every possible aid to the Music Teachers' Association in entertaining the State convention next summer.

STAMFORD UNIVERSITY, CAL.—The tri-weekly organ recitals continue to interest large groups of music-lovers and to attract tourists. Mr. Allen has presented some interesting numbers by composers unfamiliar to most concert-goers. Among those recently heard are the "Pilgrim" Suite of Austin Dunn; a sonata by Josef Rheinberger; "Death and Resurrection," by Otto Melling; "Christus Resurrexit," by Oreste Ravanello, and smaller numbers by R. S. Stoughton, R. G. Hailing, Th. Saloma, José Beobide, Frank Colby, Yon, Bonnet and La Forge. The program of March 13 concluded the recitals of the winter quartet.

SAN DIEGO, CAL.—The Cadman Club of San Diego, formerly known as the "Y" Male Chorus, has been formed as an independent organization, and is now affiliated with the music department of the San Diego Community Service. The club was named to honor Charles Wakefield Cadman, both as an American composer and a Californian. Wallace E. Moody, the Community Service musical organizer, has been reappointed conductor of the chorus with Mrs. Moody as the accompanist. The club recently produced as its first long serious work "The Vision of Sir Launfal," by Mr. Cadman. It also had an important place upon the Easter program at Balboa Park.

CHARLES CITY, IOWA.—Six public schools in Hardin County are to profit by a musical association treasury account that is forty-three years old. In 1879 the Hardin County Musical Association held its last meeting and in the treasury at the time was \$16.75. During the forty-three years the money has been increasing by compound interest until now it amounts to \$164.34, and since the treasurer of the association in 1879 is still alive, he has decided to divide the money between the six principal towns of the county that have music instruction in the schools. The towns are Eldora, Ackley, Iowa Falls, Steamboat Rock, Union and Alden. Charles M. Duren, the treasurer, is one of the few surviving members of the old association. He has also been a member of the choir of the Congregational Church of Eldora for forty years.

ASTORIA, ORE.—When the Treble Clef Club appeared in the popular Sunday afternoon concert series in Portland the following members participated: Mrs. A. A. Finch, Mrs. O. A. Owen, E. Grace Williams, Mrs. W. R. Swart, Mrs. E. Nilson, Mrs. J. P. Tapscott, Peggy Billyea, Mrs. E. B. Hughes, Mrs. J. M. Anderson, Mrs. E. De Witt Appleton, Mrs. J. D. Snell, Mrs. F. C. Green, Hazel A. Loudon, Mrs. Orna A. Hawkins, Esther Billey, Helen Gronholm, Mrs. J. H. Jeffers, Elsie Y. Engbretsen, Mrs. E. T. Patee, Mrs. J. H. Shaner, Mrs. E. M. Cherry, Blanche Slade, Mrs. E. R. Stabler, Gertrude Kearney, Mrs. Enoch Mathison, Mrs. E. P. Filer, Mrs. A. C. Dyer, Cecelia Beyler, Mrs. Floyd C. Foster, Mrs. J. E. Bigalow, Mrs. Austin Osbourne, Mrs. J. M. Kanary, Mrs. Eloise Roderick, Mrs. J. A. Darby, Adeline Olson, Mrs. J. T. Ray, Mrs. J. L. Hope, Claire Hamack, Irene Riley, Mrs. Hugh Cumming and Margaret Curry. Mrs. J. S. Dellinger was the accompanist.

In MUSIC SCHOOLS and STUDIOS of N.Y.

RECITAL AT AMERICAN INSTITUTE

A general recital was given at the American Institute of Applied Music on the evening of March 31. The auditorium was well filled with an appreciative audience. The program was intelligently given, revealing conscientious work on the part of the pupils. Mabel Besthoff sang three songs of her own composition, playing the accompaniments with facility. Alveda Lofgren was heard in a group of three songs and Macdowell's Concert Etude, by Clark Johnson, pupil of Kate S. Chittenden, closed the program.

Other pupils heard were Edith Schroeder, from Mr. Sherman's piano classes; John Everett Sables and Esther Adie, vocal pupils of Mr. Tebbis; Hugh Paine, pianist, presented by Miss F. O. Greene; Marika Kerekjarto from Mr. Moore's piano classes; Linnea Roberts Hartman, violinist, a pupil of Mrs. Zedeler Mix; Edna Oster of Miss Wood's classes; Alice Nichols, another pupil of Miss Chittenden. Mr. Klibansky, of the vocal department, presented Milton Bevan and Adelaide de Loca.

KITCHELL PUPIL SINGS AT COLUMBIA

A pupil of Charles Kittell, Marie Bashian, an Armenian soprano, appeared with success in a group of Armenian folk-songs in the "National Night" program given by Near-Eastern and Slavic students of New York City, under the auspices of the Intercollegiate Cosmopolitan Club, at Columbia University recently. Another Kittell pupil, Frances Dwight Woodbridge, is the director of the Stephens College Chorus of Stephens College, Columbia, Mo. A program of sacred music was given under her direction recently, with Elizabeth Boucher as accompanist.

ACTIVITIES OF TWO SAMOILOFF ARTIST-PUPILS

Jean Barondess, one of Lazar S. Samoiloff's artist-pupils, is to sing at a *Globe* concert at the DeWitt Clinton High School on the evening of April 10. After a successful Aeolian Hall recital last season, the young soprano toured Cuba with the Arango Opera Company and later appeared with the Bracale Opera Company in Lima, Peru, singing the principal soprano rôles in "Aida," "La Bohème," "Forza del Destino," "Faust," "Pagliacci," "Cavalleria," "Ballo in Maschera," "Il Trovatore" and other operas. Her recent Carnegie Hall recital was markedly successful. On April 17 she will appear as *Santuzza* in "Cavalleria" with the Creatore company in New Haven, Conn.

Sonya Yergin, soprano, another of Mr. Samoiloff's artist-pupils, will play *Nedda* in "Pagliacci" at the same performance. She has been chosen by Maurice Halperson to sing at a lecture which he is giving in Hoboken, N. J., on April 10. On April 14 Miss Yergin will appear as soloist at Mana-Zucca's composition recital. On May 11 she will be heard in a concert at the Pennsylvania Hotel for the benefit of tuberculosis victims.

WARFORD PUPILS IN MUSICALES

A score of pupils from Claude Warford's vocal studio made their second appearance of the season in a musicale at the Hotel McAlpin under the auspices of the Ellen Hardin Walworth Chapter of the D. A. R. Most of the singers were in costume. The program opened with choruses by Macdowell and Floy Bartlett. Katherine Fell was heard in a group of American songs, and Mr. Arden and Mr. Stevenson gave Abt's "When I Know." Anna Flick, soprano, appeared as an American Indian, Edythe Floyd as an Italian and Katharine Timpon as a Spaniard. Gertrude McDermitt, contralto, as a Negro mammy, chose Terry's "Southern Lullaby" and a new song by William Reddick, "Travelin' to de Grave," as her numbers.

Others who appeared in character were Minnie Lamberts as a Chinese maiden, Emil N. Hatch as *Aida* with an aria from the opera, and Marjorie Lauer as a nun. David Elder, a young Scotch tenor, made a picturesque appearance in "Kilties," and sang "Scots Wha Hae wi' Wallace Bled" and Burleigh's "Jean." Mary Davis, attired as a Russian princess, sang three songs in Russian. Tilla Gemunder's numbers were Norwegian,

and Ralph Tomlinson's were American.

Assisting the Warford pupils were Rosemary Pfaff, the young coloratura soprano from Chicago, and Clifton Randall, tenor, who joined forces with Miss Gemunder, Miss McDermitt and Mr. Tomlinson in the quartet from "Rigoletto" as the closing number of the program.

KLAMROTH PUPILS GIVE PROGRAM

Fifteen of the vocal pupils of Wilfried Klamroth were heard in the musicale given at Mr. Klamroth's studio on the evening of March 24. Ruano Bogislav, Antoinette Boudreau, Marian Cameron, Victor Golibart, Mary Hatcher, Elizabeth Hoyt, Ellen Lind, Louis Lisker, Harriette Low, Mrs. Luetchford, Chris-

tine MacGill, Christine Nichols, Mrs. Henry Parker, Gertrude Rothman and Elsa Toennies were the singers. Sympathetic accompaniments were played by Miss Matthews, Miss Schuleen and Miss Huggins. A special feature of the program was Miss Boudreau's singing of two Respighi songs. Mme. Bogislav's art was manifested through the medium of a group of unfamiliar Hungarian folk-songs.

Adele Parkhurst, soprano, another artist-pupil of Mr. Klamroth, has been engaged as soloist at the Church of the Divine Paternity. Elsa Toennies has accepted the position of soprano soloist at the Embury Methodist Episcopal Church of Brooklyn. Victor Golibart, tenor, has just returned from a concert appearance in Washington, D. C.

ZERFFI PUPIL IN RECITAL

Marguerite Clark, soprano, a pupil of William A. C. Zerffi, recently appeared in recital before the Clio Club of Roselle, N. J., when she gave in an able fashion a program of songs by modern American composers.

Annie Louise Cary, Famous American Opera Singer, Dies

Contralto Passes Away at Age of Eighty—Her Distinguished Career

NORWALK, CONN., April 4.—Annie Louise Cary, contralto, one of the most famous singers America has ever produced, died at her home here yesterday in her eightieth year, of general collapse, brought on by an attack of grippe several weeks ago.

Miss Cary, who in private life was Mrs. Charles Monson Raymond, was born in Wayne, Kennebec County, Me., on Oct. 22, 1841, and was the youngest of six children. Her father was Dr. Howard Nelson Cary of English extraction, and her mother, Maria Stockbridge, a descendant of Elder Brewster of Mayflower fame. Both were accomplished musicians. At an early age Miss Cary showed evidences of great musical talent besides a voice of unusual beauty, so after completing her school education she went to Boston, living with her brother's family. Here she studied with J. W. Weatherbee and Lyman Wheeler, and also sang in Dr. Stowe's church in Bedford Street. Her voice attracted so much attention that a benefit concert was arranged to send her to Europe, and in 1866, with \$600 capital, she went to Milan. After a year's study there with Giovanni Corsi, her funds gave out, and as her parents, objecting to her making an operatic career, had cut off her funds, she had, of necessity, to make an early début.

Corsi obtained an engagement for her in Copenhagen, and in 1867 she made her first appearance as *Azucena* in "Trovatore," in the Danish capital. Ferdinand Strakosch then engaged her for Christiania and Gottenberg, and she also sang in Hamburg and Stockholm and later in Brussels. Her vacations, in the meantime, had been spent in study with Pauline Viardot-Garcia in Baden-Baden and Bottesini in Paris.

In 1870, she returned to America under a three-year contract with Maurice and Max Strakosch, making her first appearance at Steinway Hall in September of that year, in company with Christine Nilsson, Vieuxtemps the violinist, and Brignoli the tenor. This group toured the country that year and the following year, but at the end of the season of 1872-73, Miss Cary was associated with Carlotta Patti and Mario.

First American Woman to Sing Wagner

Her first American appearance in opera was at the Academy of Music in September, 1873, when she was heard as *Amneris* in "Aida," creating a veritable furore. In the following January she took the part of *Ortrud* in the first American performance of "Lohengrin," being also the first American woman to sing a Wagnerian rôle anywhere.



Annie Louise Cary, Distinguished American Operatic Contralto, Who Died April 3.

For the next eight years she sang constantly in opera and concert, the seasons of 1875 to 1877 being spent entirely in Russia. She had unqualified success wherever she sang, not only on account of her singing but her gracious personality and charm of manner.

In the spring of 1882 she married Charles Monson Raymond, a New York broker, and shortly after retired from professional life, making her last appearance at the festival given in the Seventh Regiment Armory under the direction of Theodore Thomas. Her only public appearances after this were when she sang occasionally at the West Presbyterian Church in Forty-second Street, on the site now occupied by Aeolian Hall, or at charity concerts. She later made her home in Norwalk, Conn., but was frequently seen at concerts and the opera in New York, when she was invariably surrounded by a crowd of admirers. Her voice was a mezzo-contralto of wide range and great beauty. She was an untiring student both in the matter of voice production and the dramatic side of her art, and these characteristics, together with her great personal charm, combined to make her one of the most popular as well as one of the most prominent American singers of any period.

She is survived by her brother, Samuel E. Cary of East Orange, N. J., and several nieces and nephews, one of whom, Frederick Morris Warren, is a professor at Yale. Mr. Raymond died in 1909.

FORT WAYNE, IND.—Mizpah Band, under the direction of John L. Verweire, assisted by Emel Verweire, pianist and David Erwin, baritone, gave a concert at the Scottish Rite Cathedral, on March 13, before an audience of more than 1500 Masons. The Morning Musicales presented Percy Hemus, baritone, and Lester Donahue, pianist, in joint recital on March 16. Gladys Craven was the accompanist for Percy Hemus.

In Chicago Studios

Chicago, April 2.

C. GORON WEDERTZ of the faculty of the Chicago Musical College gave an organ recital for the Independent Order of Oddfellows at Medinah Temple, April 1.

Edna Hibbard, a pupil from the college, is starring with Holbrook Blinn in New York. Miss Hibbard received all of her stage training in the college.

James C. Durham, student of voice, was soloist at St. Paul's Episcopal Church on Palm and Easter Sundays.

The competition for the prizes offered to students in the Chicago Musical College by the Mason and Hamlin Company, the Cable Company and Lyon & Healy, and the free vocal recital offered by Carl D. Kinsey, will begin in Ziegfeld Theater, April 11 and continue every day throughout the week. These contests are for the selection of three contestants in the case of each prize to appear at the final competition which will be held in Orchestra Hall May 2, on which occasion the Chicago Symphony will assist, conducted by Frederick Stock.

The regular Saturday morning recital in the Ziegfeld Theater was given by pupils in the department of expression, the following taking part: Lorene Crank, Mildred Hansen, Geraldine Brown, Margaret Steineck, Flossie Mayer, Urilla McDermott, Bernice Frankel, Geraldine Prather, Violet Angus, Joe Graham, Helen Kinsella, Isabelle O'Connor, Alexander Virvitz and Everett Roles.

The junior members of the dramatic art department of the American Conservatory of Music presented a two-act morality play, "Beyond the Gate," under the direction of A. Louise Suess, in Kimball Hall Saturday afternoon. The junior members of the Girvin violin class and the Conservatory junior orchestra, under the direction of Henry Sopkin, played the accompaniments.

M. A. M.

Schmitz to Conduct Master Class

CHICAGO, April 2.—E. Robert Schmitz, the French pianist, will conduct a master piano class in the studios of the Alliance Française, Fine Arts Building, this summer. His instruction will specialize on the values, the technique and the interpretation of compositions of the modern French school. He will not only teach directly at the piano, but deliver a series of lectures bearing on the subject.

E. C. M.

PASSED AWAY

Bethune Grigor

Bethune Grigor, operatic coach and accompanist, died in New York on March 23 after a long illness. Miss Grigor was born in Scotland. She came to this country about eight years ago and has for several years been connected as coach with the Aborn School of Opera. Last spring she made a tour of South America. Her last engagement was as accompanist with Anna Case on her 1920 fall tour.

Mathilda Emmeline Archibald

LINCOLN, ILL., March 30.—Mrs. Mathilda Emmeline Archibald, mother of Vernon Archibald, concert baritone, died at her home here on March 25, following an operation. Mrs. Archibald, whose maiden name was Miller, was born near Warsaw, Ind. She was in her sixty-sixth year.

George Haefner

George Haefner, violinist and bandmaster, who was formerly conductor of the Bergen Beach Band, died March 31 at his residence in Brooklyn. He was forty-five years of age.

Carl Hoffmann

KANSAS CITY, KAN., April 4.—Carl Hoffmann, composer, died late Sunday night at his home in this city.

John Barnes Wells Mourns the Passing of John Burroughs



John Barnes Wells, Tenor, with the Late John Burroughs

Not the least stricken of the many friends of John Burroughs, the naturalist, by the news of his recent death, was John Barnes Wells, the tenor, who as a summer neighbor of Mr. Burroughs at Roxbury, N. Y., in the Catskills, was a frequent caller at Woodchuck Lodge, the naturalist's home. While he discovered him to be fond of music Mr. Wells says he is sure Mr. Burroughs considered the songs of the birds far superior to man-made music. The picture of the two men was taken at Roxbury a couple of years ago, when Mr. Burroughs was in his eighty-second year.

Gives First Performance of Chadwick's Elegy for Parker

BOSTON, April 2.—George W. Chadwick's "Elegy in Memoriam, Horatio Parker," had its initial presentation at an organ recital given on Monday evening last in Jordan Hall, complimentary to teachers and students of the New England Conservatory of Music by William E. Zeuch. Horatio Parker was Mr. Chadwick's pupil and life-long friend. Other members of Mr. Zeuch's program were: Karg-Elert's Triumphant March on "Now Thank We All Our God"; Franck's Grande Piece Symphonique; Jongen's "Chant de Mai"; Paul de Maleigneux, Toccata from Suite, Op. 14; Federlein, Scherzo Pastorale; Stourhton, "Dreams," and Widor's Seventh Symphony (finale). W. J. P.

Hans Hess Plans Summer Classes in Chicago

CHICAGO, April 2.—Hans Hess, Chicago 'cellist, will maintain a special summer class from June 1 to Aug. 30. Two days each week will be devoted to this purpose. Mr. Hess will appear throughout May as assisting soloist with Mary Garden in a number of recital appearances scheduled for her after the close of the Chicago Opera season. His April engagements include concert appearances in Charleston, Ill., Terre Haute, Ind., and Chicago.

Young American Artists' Series Opens in Chicago

CHICAGO, April 1.—The fifth season of the Young American Artists' Series began last night with a joint recital by Glenn Drake, tenor, and Emma Cumine Brady, pianist. As the name of the series would indicate, its participants are young musicians who have not yet acquired fame on the professional concert stage, but are a little too advanced

to be considered merely music students. The series is always given in the spring, at a time of year when the artists appearing have had time to develop a concert program as a result of the season's study. In last night's concert there

were evidences of careful teaching and conscientious study in both cases. Mr. Drake is to be commended especially for his clearly enunciated English. The audience was large and friendly. E. C. M.

MONTEUX ESSAYS KALINNIKOFF WORK

Rubinstein, Soloist at Boston Concert — Novaes and Hopekirk Appear

BOSTON, April 3.—A remarkable work, a Symphony in G Minor, by Kalinnikoff, was presented for the first time in Boston by Mr. Monteux, at the Boston Symphony concert on April 1. It is not a new work, having been first performed in Russia about twenty-five years ago, and hence is not conspicuously filled with ultra-modern dissonances. It is a work teeming with sympathetic melodies of Slavic impression. Ears trained to the fleeting impressions of abstruse modern music found no difficulty in comprehending the zestful simplicity of this symphony. It was warmly received.

The soloist on this occasion was Arthur Rubinstein, who played the Beethoven Piano Concerto in G. His technique was clear, concise, and his tone was bell-like in quality. Though he played in a scholarly fashion, with distinctive musical inflection and taste, he fell somewhat short, at times, of the breadth and masterliness which were in evidence at his last Symphony Hall appearance. The concert closed with Mr. Chadwick's Dramatic Overture, "Melpomene," perhaps one of the finest and most successful of his works.

One of the most heroic of women pianists, Guiomar Novaes, played at

Jordan Hall on April 2. Her program was comprehensive and sufficiently varied to disclose her mastery of the different styles of pianistic art. The Bach-Moor Prelude and Fugue in D, a massive arrangement, was played with appropriate solidity and a strong vibratory tone. For contrast, the Scarlatti "Pastorale" and "Caprice" revealed the pianist's delicacy and vivacity of temperament. The rest of her program, including compositions by Franck, Chopin, Blanchet, Vallon, Stojowski, Philipp and Liszt served to accentuate her sensitive-ness of interpretation.

Mme. Helen Hopekirk gave the third of her popular-priced concerts at Steinert Hall on March 31. On her program were compositions by Chopin, Engel, Harrison, Schumann, Mendelssohn, Coates, Schubert-Liszt, Hopekirk and Charles Repper's "Buddha of the Lotus Pond." Her playing has always been characterized with exquisite refinement of taste, with charming nuances, and with a spiritual quality seldom heard in modern performances.

The concert at Jordan Hall, on March 31, of Elizabeth Sise Feeley, self-styled soprano, though her mezzo-soprano quality was more characteristic, was marred by certain technical and artistic deficiencies which offset in considerable degree her naturally warm and sympathetic voice. More finished artistry will no doubt come with further intensive study, for Miss Feeley showed encouraging potentialities. H. L.

Clara Clemens Sings Brahms Program in Chicago

CHICAGO, April 3.—Clara Clemens appeared at Kimball Hall on March 30, in a recital of Brahms's songs in English. She is evidently a serious student who has developed herself conscientiously. With high artistic ideals she approached her program earnestly. Her voice appeared of somewhat sombre color, and the portion of the program that was heard tended considerably toward a one-colored and rather solemn emotional key. The audience was large and courteous in its applause. E. C. M.

New Concert Bureau Formed in Boston

BOSTON, April 2.—An acquisition to the musical life of the city is the establishment of the Ralph Smalley Concert Bureau. Mr. Smalley, formerly 'cellist in the Boston Symphony, has now the exclusive booking of Dai Buell, pianist; Helen Yorke, soprano, and the Smalley Trio, flute, harp and 'cello. Negotiations are pending for other New York and Boston artists to come under the management of the Smalley Concert Bureau. W. J. P.

Marie Mikova in Two New York Appearances

Marie Mikova, New York pianist, was heard the evening of March 22 in a joint recital with John Campbell, tenor, and Nina Wulfe, violinist, given before the Schubert Study Club in the Woman's Club auditorium, Stamford, Conn. At the concert given on the eve of March 31 for the benefit of the Mutual Aid Fund of the Women's Club of the New York Association for the Blind, at the DeWitt Clinton High School, she scored in numbers of Sinding, Hensel and Chopin.

Artists Aid Blind in Concert

Several artists worked together for the good of the Mutual Aid Fund of the Women's Club of the New York Association for the Blind in the concert given at the De Witt Clinton High School on the evening of March 31. Dicie Howell, soprano; Hans Kronold, 'cellist;

April Concludes a Brilliant Tour for Mr. Althouse



Paul Althouse and His Accompanist, Rudolph Gruen, on an Old Cannon of the South at Little Rock, Ark.

A tour of successes has Paul Althouse been putting to his credit in the last few months. He has sung from coast to coast and has been accorded ovation after ovation in leading cities in recital and as soloist with symphony orchestras and choral societies. Mr. Althouse returns to New York the middle of this month, having been away since early in January. His spring time is heavily booked, including appearances at such festivals as Spartanburg, S. C.; Springfield, Mass.; Fitchburg, Mass.; Kalamazoo, Mich.

In the above snapshot he is shown with Rudolph Gruen, the gifted young pianist, who has been his accompanist on his longest tour of the season. Mr. Gruen has won marked favor in his solo group on the Althouse programs.

Dunbar Plans Summer School of Opera in Chicago

CHICAGO, April 2.—Out in Hyde Park, miles away from the noise and confusion of the Chicago Loop, is a little doorway leading to the large suite of offices housing the Ralph Dunbar Productions, a busy place, and particularly busy just now, since the way is being cleared and preparations made for a special summer school of opera. This is not a school of general membership, but a specialized affair, intended to give training only to the artists engaged to appear in the Dunbar companies next season. During the season, Mr. Dunbar sends out many companies ranging from operetta to grand opera. A trained singer and a choral director himself, he does not wait for talent to come to him, but goes out in search of it, not only in the large cities but the small communities. When he hears a voice that he likes, he contracts for the services of its possessor. E. C. M.

Leo Ornstein Under Judson Direction

Arrangements were completed this week whereby Leo Ornstein will appear next season in concert throughout the country under the management of Arthur Judson.

Pupil of Mme. Melville-Liszniewska Wins Piano Contest

CINCINNATI, OHIO, March 31.—In the Ohio State Piano Contest held at the Hotel Sinton yesterday under the auspices of the National Federation of Music Clubs, Marian Slingluff of Mount Vernon, Ohio, was proclaimed the winner. Miss Slingluff is a pupil of Marguerite Melville-Liszniewska, of the faculty of the Cincinnati Conservatory of Music. Her former teachers were Nellie McFadden of Mount Vernon, Ohio, and Mrs. Edith Hatcher-Harcum of Bryn Mawr, Pa. The Cincinnati Conservatory has just announced a six weeks' summer master class in piano, commencing June 15, to be held by Mme. Melville-Liszniewska.

Harris S. Shaw Resigns Post in Boston

BOSTON, April 2.—Harris S. Shaw resigned his position as organist and director of the Second Universalist Church in the Fenway Easter Sunday. Mr. Shaw has been organist here for fourteen years and in that time has never been absent from a service. He will devote himself solely, for the time being, to his classes in piano, organ, harmony and interpretation. W. J. P.

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